

PAGES OF RAGE

no. 5



Dickies
LAST GASP
D.O.A.
SOUL ASYLUM
HÜSKER DU
RIFLESPORT
BORING RECORD REVIEWS
DUMB LETTERS
AND MORE!!!



S.N.F.U.

Hello know it alls, welcome to another action-packed issue of PAGES OF RAGE. We see it/hear it, we steal it. At P.O.R. we bring you the most up to date in paranoid and negative views in order to bring back the sought-after Victorian era. This our fifth issue, we have come a long way so there's no use trying to stop us.

All our grandiose plans have been put on hold, no glossy cover, no word processor, no Garry Bushell column... Just the same old primitive effort, at least we didn't raise the price...

This is our first 1984 issue, but we'll skip the George Orwell stuff, cause if you haven't noticed that Big Brother is watching then it's already too late. In this issue you may or may not be able to find:

- * Many Minneapolis bands.
 - * How to deprogram society without getting hurt.
 - * DICKIES - Survivors of Rock n Roll obscurity?
 - * Gulliver's travels with LAST GASP.
 - * History of pogoing. (Dance of death)
 - * WORDS OF WISDOM: Everthing you didn't want to know.
 - * The return of Joey Slimebag and Bobby Longhair.
 - * How to beat the copyright laws.
 - * More boring record reviews.
 - * How to build a Nuclear bomb from household items.
 - * Nasty jokes to play on Rev. Norb Ugly.
- In a more negative vein, we'd like to take this opportunity to say: "The

Royal Albert Hotel sucks shit! Don't allow your band to be sucked into playing this horrible excuse for a venue". The owners feel they are doing you a favor by allowing you to play there! Muff said.

Sadly, artist John Crawford, whose art has previously graced these pages, has ceased his anti-Maximum R&R cartoon crusade. A payoff maybe? Anyways his brand of humor will be missed, maybe not by Tim Y...

Incidentally the LAST GASP interview is post-humous, as the band no longer exists, Boo Hoo.

You may now open your textbook to page one.....



The Top Twenty Countdown. Survey done with the help of many at the D.O.A. gig.

1. Motley Crue- Red Hot
2. Personality Crisis- Mrs. Palmer
3. D.O.A.- War
4. Last Gasp- Unknown Anxiety
5. D.O.A.- General Strike
6. Dickies- Nights In White Satin
7. Kiss- Lick It Up
8. Replacements- Customer
9. Damned- Love Song
10. Micheal Jackson- Thriller
11. New Order- Blue Monday
12. Girlschool- Race With The Devil
13. Last Gasp- Where Are My Friends
14. Zero Boys- Dirty Alleys-Dirty Mind
15. Misfits- All Hell Breaks Loose
16. Youth Youth Youth- Philosophy In-Print
17. Stretch Marks- Foreign Policys
18. King Kurt- Zulu Beat
19. S.N.F.U.- Womanizer
20. Toxic Reasons- Mercenary

Thanx to Arbuckle and Miranda



PAGES OF RAGE #5 P.O. BOX 1143 Wpg. MAN.

CANADA r3c 3y4

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Letters Letters

PAGES OF RAGE,

Outside Wellingtons tumbling around. Getting trinkets out of the trunk. Friend says hurry up, Right, Ya, Okay leave the hardhats in the car get em later.

So, O.K. Check, I've been to Wellingtons before. In fact about a month ago, but that was in the afternoon, men only, smoky, video and porno.

Yeh had been there before, that used to be the vibes, bad vibes, hazy vibes - too much to drink at any rate.

So we're going to see Punk. Rock. Don't label it. Hey that's what language is - isn't it - labels? Sure O.K. we're going & whatever. Got stamped at door. Stamp said "Carter Motors". Right - Played some pool. No trouble gettin table - not like the Norlander. Hey - where did everybody go? Don't know? Right. Nobody on the pool tables. This crowd is really here for the music, the band.... PERSONALITY CRISIS. Sittin with two friends, Um - maybe we should move over and see the band. Lots of different styles of dress. What's different. Am I judging, - OK nutt about Semantics - let's continue. Boom - there's my friend. The one who advised me to leave hardhats in the car. Hey, she loves this she's moving.

Lot's of motion in front of band. and crowd. It's like a club. People enjoying themselves as a group, but ough, like the scene is hard driving. "What do you want to hear?" "Glass houses!" shouts my friend. Wow. I don't know these songs. "Crash" crowd vibrates, band plays war games. I make my next strategic move, in this battle. Gotta go, exit.

Out in the cool night air, with my two pals. Our other friend is back there - A member of the P.C. Army. Goodnight, - sleep - more to think about. New music & things. Up in the morning, bright light. Walking into Stage West Theatre/ Supper Club. Oh - people going to this are different than last nights crowd. Different uniforms and ages. Writing on the wall "AOF" also "STRETCH MARKS" and I think, "ANARCHY IS FREEDOM!" Now into dinner theatre.... Looms of people, lots of food, and the play. Crowd is happy, content... I don't know. All comfortable. Title of play, "How The Other Half Loves" it wasn't about the Russians. Leaving theatre, my mother looks to the left "Oh what an old building, I wonder which poor people have to live there?" She's looking at the STRETCH PAD. OK gotta go. So much in my brain from Wellingtons and Stage West.... Is it a long way. will the Wargame dancers of today dance off to war when they have a mortgage to pay? Questions, No answers, sunshine & writing on the wall. "Anarchy is freedom???"

Your Local Observer

Dear Ann Sirs,

Does Ist Choice rock? and why doesn't Gene Oakland interview wrestlers inside the ring like Ed Whalen? I'm sick of writing letters to Ronald Reagan(sic) and your magazine. Punk Rock what is that, is it like, Ist Choice rock? What do you make of those little cartoons of wine? Does it remind you of those silly commer-

cials with stupid, silly, families playing tennis? They drink cartons of apple juice, not Apple Jack Brandy. Damn I watch too much television. Damn.

An irate citizen who won't sign his name for fear of political persecution and/or repercussions against his family

Dear Ragel

Just a note to let you know how much I enjoy your fanzine. I've been following since #1. The format seems to have improved alot. I guess it goes to show us how much you've learned! Great progress! Anyway, I've never been an avid fan of the "Hardcore" scene, kinda dismissing it as hyper-punk. Well have I been missing out on alot! Thanx to your fanzine, and a curious nature, I started going to local gigs. I was glad I did!! After seeing the STRETCH MARKS, UNWANTED, P.C. and loads of others I was hooked!! Now I'm a diehard fan. I've also gone to see much of the american bands like MDC CH3, WHIPPING BOY & MINOR THREAT all too great for words.

Finally I have a message to anybody who thinks Punks are a bunch of suicidal maniacs who only care about themselves & their own ideals --- quit being so narrow-minded, you're watching too much T.V. and are being conned by the Media hype. Open your eyes. Since I've started going to gigs I've found punks in the Wog. "scene" are some of the friendliest, open-minded people I've met. I've also foundout that Punk is an attitude/lifestyle-and not a fashion trend. Also all punks do not fly the Anarchist banner.

Keep up the good work POR and long live Punk!!!

Sincerely, Steve

(Gee thanx for the keen compliments Steve -- the checks in the mail, but maybe you should have sent this to ABC, or "PEOPLE" mag or somethin??)

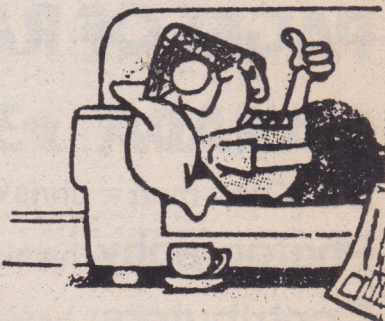
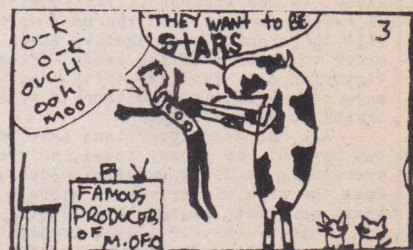
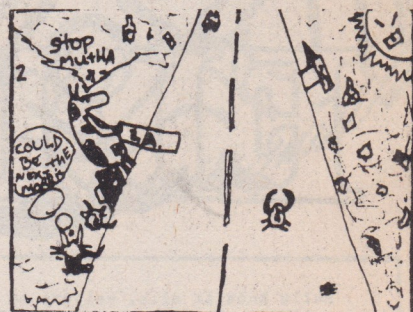
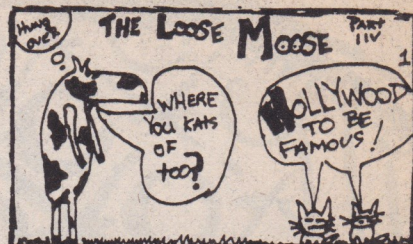
Hi Guys!

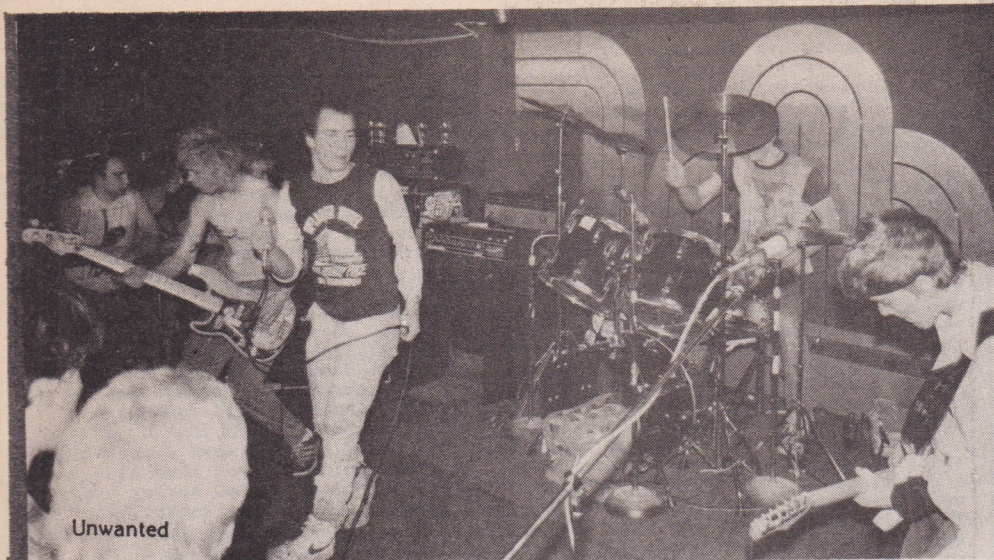
After a disgusting weekend at the Royal Albert (witnessing Husker Du and The Unwanted) it is my firm belief that Zoren is in dire need of a lobotomy! BOYCOTT THE ROYAL ALBERT, NOW!!!

Filled with Loathing,
Opus &
Wandathe
"Wicked"

Pages Of Rage:

Well, I thought I had seen shitty punk-rock mags but this 'POR' really has to take the cake. Originally meant to be a 'slag mag' with no holds barred, we now find them sucking the cocks of their favorite bands and if they don't like the way you dress, they'll slag you in the name of freedom of the press. You can slowly see the editors vocabulary improve with each issue, however I'm sure it is no coincidence that I recently spotted one of them in the library reading a copy of "Roget's Thesaurus" (I almost puked when I saw the word sanctimonious in a tribute to Kim Iveniuk. Personally, I wouldn't give the sweat off my balls to purchase this mag. (Yeah? Well Fuck You! - uh... What's a "Roget's Thesaurus"? some kinda dinosaur or sumpin... Ed.)





Unwanted

BITTER PEACE, CHAIN GANG - WELLINGTONS.

If you recall a few issues back, there was a plea as to the whereabouts of a certain clan of boys wearing shades and cool threads. Well, Wellingtons played host this night to two sets of nostalgic grind ranging from KISS to JOHNNY THUNDERS covers. Fridays gig turned into mush as the band stumbled off leaving one guitarist yelling obscenities at the crowd. The next night proved to be a bit different though with an all star-sober lineup of celebrities from all sorts of Wpg bands, these chets put out the most kick-ass versions of such tunes as KISS'S "Rock and Roll All Night", IGGYS "Kill City" and "Search and Destroy" some Thunders and MC5. All these tunes were executed brilliantly with alot of punch behind them and not as much

unresponsive crowd they would have done better playing later, real powerful set.

SNICKER SNEE were up next this was their first appearance so I was unfamiliar with the songs most of it was well played thrash sort of metallic sounding at times, they did a couple of old MANIC DEPRESSOR tunes (Carey from the M.D.'S was on bass) good debut, maybe hear them again real soon.

UNWANTED were next after a long absence and surprise of surprises Norm was playing guitar on the first tune! It wasn't as bad as I expected though, he played guitar for most of the set (or all?) they really rocked.

T.V. stars MONUMENTS GALORE closed the show in the wee hours to an enthusiastic and enebriated crowd I think the GALORES even surprised themselves as they had most of the place up and moving, I'm sure there even would have been a few stage dives if there was a stage. Great evening thanks to Yoda and the UNWANTED and LAST GASP for a great show and what I hear was an extremely fair distribution of funds. Oh ya, the food sucked.

DOG HOUSE BENEFIT Jan 7 N.R.K. CHAINGANG, UNWANTED, RUGGEDY ANNES DESH BHGHAT

Well this was the first gig of the new year putting aside the pleasing New Years Eve gig, and this also marked the last time we'd see the RUGGEDY ANNES for awhile. Jackies off to Europe for a vacation and to push the band along the way. Good luck Jackie hope you're successful on your endeavours. Anyhow back to the review N.R.K. opened up the evenings events with a bang, well maybe a pop. Seems they've recruited a new singer, give her some time and experience and she'll be fine, just sing into

Hüsker du



FILLER

alcohol as the night before. Good scam boys. Warming up CHAIN GANG was locals BITTER PEACE who obviously came without their fans. Although not together long these boys have already put out a cassette which can be obtained at your local recordshop. This was a pretty mismatched bill but they thrashed out at breakneck speed. Better seen on a different bill. (ARB.)

LAST GASP, SNICKER SNEE, UNWANTED, MONUMENTS GALORE. WELLINGTONS - NEW YEARS EVE.

Great lineup, great night for a gig but.. this location, (Wellingtons upstairs) was horrible there were five different parts to the room but the stage could be seen or the bands heard from one or two parts of the room, maybe. Fuck, the last time this was used was probably for the owners Barmitzvah. That aside it was a great night. Midget rockers LAST GASP opened the show, the small stage area didn't seem to hinder their performance much, they're all under five foot, they could play in a closet comfortably. They played their little hearts out to a mostly

that mike, it won't bite. The band was tight, even pulling off a successful version of that pleasing tune "Sabata" a theme from an ole western called "Return of Sabata" (seems P.C. tried that one a couple times if my memory serves me correctly) Anyways N.R.K. will definately have it together by the time they play again. Oh ya, full marks for J. Jacobs new hairdoo.

CHAIN GANG staggerred up next. I'm kinda biased here, but I'll give you as honest an opinion as I can. We were great (kidding) well we just try to have a fun time, and get some people to dance and smile. Anyone who takes us seriously should definately "try the wine" Well this might have been CHAIN GANGS last appearance except for an up and coming (probably to be seen before you read this) Alternative Rock Stand stint with Dan Pachet. Thanx to the rest of the band for a great time, lets do it again dudes, so much for fuck bandst

The UNWANTED stormed the stage next. These guys were amazing, an unrelentless attack of pleasing pleasing toons. They roared through such songs as "Venom", "Tanks keep

rollin" (to be on a B.Y.O. comp soon to be released) "Shattered Silence" etc. What can I say, these guys stand with Wpgs. best, they've got to tour the states. The UNW@NTED deserve alot more attention than they get. Come on people you've got to relize, the UNW@NTED will soon be the most wanted band around.

The RUGGEDY ANNES headlined this nights affairs, and showed they really know their stuff. This as said before, was their last gig for awhile, and the girls were fantastic. I think this was one of the best shows the R.A.'s have ever done, Margaret was loud and crunchy, Ruth and Deb held the rythm section together perfectly, and Jackie's voice was strong very, very, strong. It was great. You know, sometimes these cats complain that they don't have enough confidence in themselves, but this was nowhere to be found on this occasion, they were as confident in their abilities as any other band I've seen. I really dig this band nothing better than originality. (JG)



Chain Gangin it up!

LAST GASP., SOME WEIRD SIN - WELLINGTONS

Hearing from inside sources that SWS were employing certain props for this gig made waiting almost torture. Being Friday the 13th I anticipated trouble, though the only trouble I had was holdin a goddam beer up. ha. Openers LAST GASP, played one of the best sets I'd seen in a while. They've improved incredibly since the last time I saw them. Their brand of hardcore thrash had me walkin the plank. Their brand of hardcore thrash had me walkin the plank. Every member really put out incredibly. Some of their newer material was reminiscent of old T.S.O.L. in their prime. LAST GASP are my pick for one of the more kick-ass core bands around.

As I hypothesized, the SIN had a few tricks up their sleeves including a smoke machine, skeleton, coffin and a cross bearing their logo. There it was, the stage was set, the lights were dimmed, then wham, power pop. Tonights show was their best to date. S.W.S. play a sort of speeded up DEAD BOYS style of grind with their slower tunes resembling

raunchy JOY DIVISION. Most notably "Action" was one of their better tunes. Rumor has it that they're hitting the studio this month, be nice if something came out on vinyl. P.S. work on that smoke machine it looked like exhaust fumes from my old Pontiac. (E.A.)

SOCIETYS GRUDGE, MONUMENTS GALORE, DICKIES WELLINGTONS

I heard from alot of people that the DICKIES were going to suck. Well, if you were one of the people who stayed away you missed one of the years most pleasing shows. Supporting the DICKIES were SOCIETYS GRUDGE and MONUMENTS GALORE.

SOCIETYS GRUDGE were up first. I haven't seen these guys much but they're better and better every time I see them. They thrashed out their tunes with confidence and authority. A couple tunes that stuck in my head were 'My own way' and 'No More Heroes'. The only flaw I could see was that they played a bit too long and the crowd started to wander around. But they still drew a good response after every song.

Next up were MONUMENTS GALORE. This was the first time I had seen them with their new lineup and its probably the best to date. The songs seem to have been re-arranged to accomodate the 2 guitar sound, and also had a few good tunes sounding alot better than the old material. Monuments were tight and packed with energy, a perfect warm up to what was to come.

After the first two bands I was ready for the main attraction to put it quite simply. From the opening thrash of 'Rights of White Satin' to the dying beats of 'Banana Splits' the DICKIES kicked ass. They came out blasting all of their faves including 'Curb Job', 'Manny Moe & Jack' Paranoid, and introducing their drummer ex- WEIRDO Nicki Beat they grinded out 'Solitary Confinement' Leonard Phillips had the crowd singing along and even smiling as they thrashed about. The DICKIES introduced some new tunes from their new album (Stukas Over Disneyland) 'If Stuart could talk' (What Would He say?), and 'She's a Hunchback', have the potency of any tune off the first two albums. The DICKIES message was plain to see, sure the worlds a fucked up place, but quit ragging on it and start having fun. (F.A.)



Societys Grudge

SOME WEIRD SIN, THE UNW@NTED, DOA Wellingtons- Jan.31

The Fins started the evening off but I won't review em cause then they'll be in the mag more times than The GANG (which would

press my nerve). The Unw@nted were up next, definite kickass rock, didn't really see'em as I was working the door (have I given myself away yet) but to listen to them pound out toon after toon without the visual aspect made it quite interesting (not to mention not having to look at Goony's mumbo type lips, just kiddin of course). They ROCK. Get some vinyl out boys.

Next up was some band from Vancouver I'd never heard of before called DOA. Not being familiar with their toons I was somewhat skeptical of what to expect but this was shortlived as after about 2-3 songs it was as if I had seen them before. Who knows? Maybe I had seen'em in a dream or somethin. Must have been a nightmare though, could you imagine seeing Mr. Shithead in your... Oh fuck I blew it, just when I probably had y'all thinkin I was some kind of a geek or somethin, not having heard of Canada's number one export, The One, The Only, Dougha. The truth of the matter is DOA have been one of my favorite bands for years now and they seem to improve with age. (fuck, I've never seen so many cliches, I think someone else should have written this- whatyathink? Send letters money, and cigs etc...)

Got my deg happenin and now I'm rockin. DOA played all the fave raves that nite from their illustrious career, not to mention new toons such as 'Frontier', 'General Strike'- their new single, and what else can I say, they put their music across with heart and soul (More cliches..) and communicate well enough so that noone is alienated from their message. Fuck it, you were all there so you tell me what it was all about, OK. Much Later.....RD..



Monuments Galore

FESTERING DESTINY, NRK, SOME WEIRD SIN, GHOST SHIRT SOCIETY Wellingtons - Feb.5

Great show, all these bands for only three bucks (two or one even if you cried to the doormen like I did) but where was the crowd? FESTERING DESTINY opened up with "for all you people who can't see us through the crowd, we're FESTERING DESTINY!" Quite appropriate. Fairly new band these guys, but give em time to develop, ferment, their brand of music and maybe they'll be able to afford a bone specialist for their guitar player who positions his fingers on the fretboard in such an unusual manner it looks like his fingers are broken or somethin. I don't know maybe that's how they get such an unusual sound? Great singer their lyrics had sort of a GRASS-like feel to em with ryming words like destruction and revolution. Anyway..

NERK er I mean NRK were next, hard to tell really when these guys play really, theres always seven or eight different members everytime, but

there's still that Don Rickles clone bass player who uses his Visa card for a pick. Looks like no J. Jacobs though guess he was too stylish for Nerk er NRK. Now, what the fuck is this Nerk with a female, a women singer? Is this for real or another cruel and sick joke, or is this just a blatant grab for New Wave commercial success by NRK? Or is it someones girlfriend? Stay Tuned...

Now onto SOME WEIRD SIN, what can I say about these guys that hasn't already been said in this mag already? Probably a lot but I won't be nasty, they probably know someone who writes for this rag. Anyway they played ya, but they weren't nearly as good as with D.O.A., I don't know some nights these geeks cook.. Maybe it was the absence of the T.V. lights or the drummer was real drunk and was making weird faces like he was a gerbil or something, enough...

It was then time for Edmonton's GHOST SHIRT SOCIETY. Now, I would be hard pressed not to compare them to the BIRTHDAY PARTY since they opened with a B.P. cover but it was there so I'll try anyhow. G.S.S. has a scary sort of sound that kinda scapes at your eardrums real annoying like but eventually grows on ya like acne or whatever. Most people in attendance were really surprised I think, judging from most reactions I think they were expecting a H.C. thrash band. Most were not disappointed, I think the most problems they had was in communicating their name to people Ghost Shorts what ?? or Last Shirt Sobriety? What? Hope to see these ghouls back soon.

ENIGMAS, CHAIN GANG, Wellingtons Feb. 23 - 25

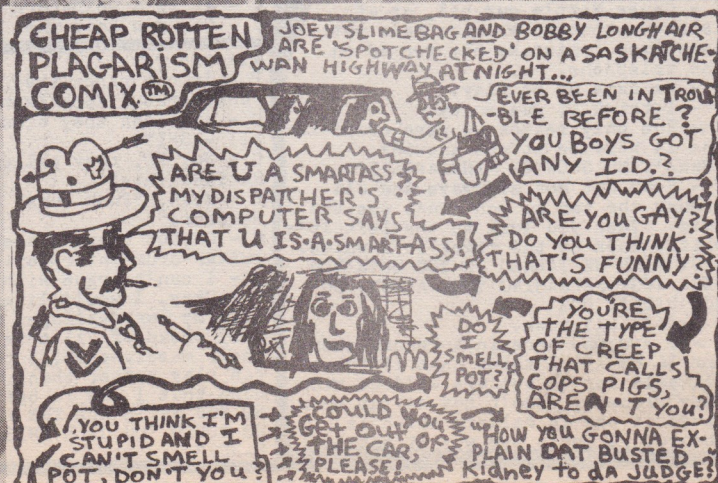
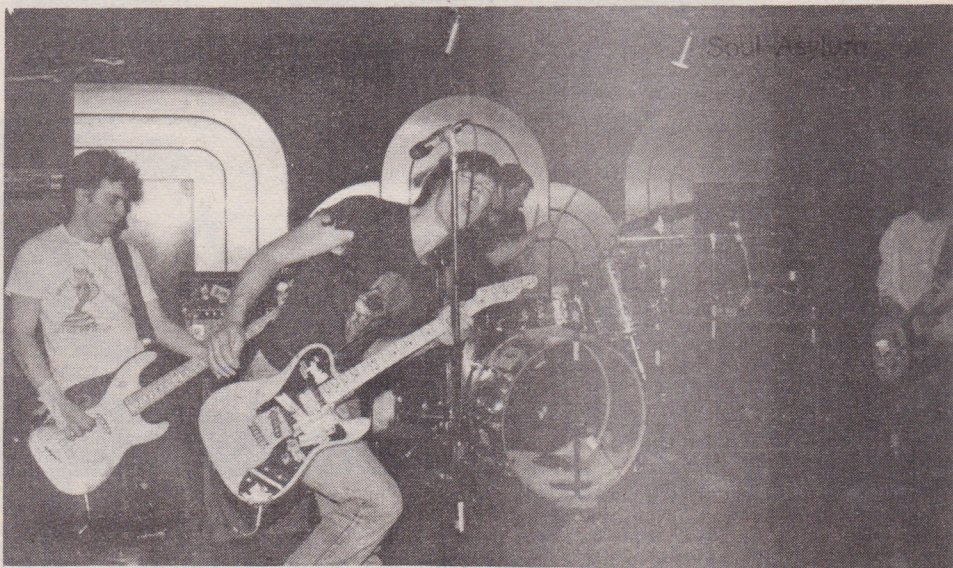
CHAIN GANG played their usual covers, I'm sick of 'Gloria' let's hear some new old songs guys. Earn that beer money!

I didn't expect to be overly excited by the ENIGMAS, although the record isn't boring it doesn't make me really feel like dancing. What can you say about the ENIGMAS? Psycho-delia? Hardcore psychedelia? Whatever it is, this band goes for the throat with no holds barred. ENIGMAS: A compelling force that pulls you from your chair and

throws you onto the dance floor.

A difficult band to label for those who like labels, but also hard to describe, complex, yet simple, relaxing, yet energizing, raunchy, yet smooth. The only easy thing to say about them is they're damn entertaining.

Personally, the band downplays the psychedelic aspect, yet visually you feel trapped in a time capsule back at the Fillmore East. I listened to all those old 60's drug records and I never heard anything like this. You explain it, this band looks like the sixties and sounds like the nineties.



RIFLESPORT



NO, WE DON'T KNOW WHY WE HOLD OUR BEERS WITH OUR PINKIES!

Weirdcore returns to Wpg, aka RIFLESPORT. Behold, four drunken snots having a great time at taxpayers expense. It was hard to tell if people loved them or hated them, for us, it's a little bit of both. Not such great dance music unless you take various quantities of beer, quaaludes or LSD. Our last attempt to interview this band was a case of bumbling interviewers interviewing bumbling interviewees. (Something like that) Don't look for answers to the worlds problems here (or your own either) These characters are as confused as we are.

*Note: This interview should serve as an example of what your band may sound like under the influence.
** Note: For answers to all the worlds problems check 'Words Of Wisdom' elsewhere in this issue.

Weirdcore members:

Chris: Vocals, drunken slobbering

Pete: Bass, wit

Gerard: guitar

Jimmy : Drums

WHY'D YOU GUYS WANNA COME TO WPG?

C - Cause Matt's our pal, or at least we thought we were pals but sometimes I mistake him for Ed on the telephone.

G - We came up to play.

J - I think it was money.

C - The only reason we were complaining is because it was snowing. THERE'S NO SNOW IN MINNEAPOLIS?

P - Yeah but not sideways and all around the van so you can't see the road. Then you look to the left it's white, look to the right it's white. LAST TIME WE TALKED TO YOU GUYS YOU WERE JUST RELEASING YOUR ALBUM, SO HOW DID IT DO?

P - It's all gone.

G - I saw one here in a record shop for 14 bucks. I think that if they all sold for 14 dollars we'd be rich. They probably didn't buy any up here cause it was 14 dollars which is absurd. I don't see why it has to

cost 14 dollars. It got real goofy reviews.

J - It got reviewed alot like by Boston Rock and Trouser Press.

G - But dumb people reviewed it. We were getting compared to like TALKING HEADS and stuff.

C - There was one review in City Pages where it said the most distracting thing on the album were the vocals. Yeah, I reall drew away from all the muscianship that's in this band. I've really gotten alot more PROFESSIONAL over the last few months so..

SO RIFLESPORT IS PROGRESSING THEN?

C - Well we've learned that we're no longer a "Punk Rock" group.

G - We sold out, we're like commercial now, we're New Wave.

C - Well we've got a song that's over five minutes long now.

G - And we have a slow song.

C - I've learned to write lyrics about girls now and feel good about it. I mean not bad things, but I've learned to write a love song.

G - Positive songs.

J - Real tear jerkers.

G - Not for the radio though, they're too weird for the radio.

G - We're a weirdcore band.

C - No, you know what we are? We're

kinetic rock.

P - In one paper they called us "Underground Rock Expressionists."

G - And then they also called us..

All - SHIT!

G - No, NO, they called us like "Punk Rationalists"

P - Yeah, "Punk Funk" and "Melodic Hardcore"

C - Oh, but there's also a very good guitar-drum interplay.

G - I can't argue with that one.

C - Okay, I would like to present as like my own feelings, is like I'm real proud of all these guys with their muscianship, I think these guys can play better than... Um any shitty band that I was in before.

SO YOU WRITE ALL THE LYRICS AND STUFF SO WOULD YOU CALL THIS THEN, "YOUR BAND?"

G - We let him sing with us y'know.

C - Actually it's like just me and Pete, these other guys just seem to tag along all the time.

SO YOU SOLD ALL YOUR RECORDS, YOU GET RAVE REVIEWS, NATIONAL AIRPLAY, WHAT ARE YOU COMPLAINING ABOUT?

J - We didn't get any money off of it!

C - Well if that's your opinion!

G - We're just another band from Minneapolis.

C - You know what I'm trying to do?

As far as I'm concerned I'm trying to have a good time, and get these boys more interested and get a new sound. The new boss sound, the sound that, "Makes You Want To Move".

J - Oh God!

G - Let's dub over that with something intelligent.

WHAT HAPPENED TO YOUR FANCY HAIRDOOS, AND FANCY CLOTHES YOU HAD LAST TIME YOU WERE HERE?

C - What don't you think it's winter up here too?

P - I'm wearing the same thing I wore last year almost.

G - Hey I've got nice corduroy pants, I polished my boots, I shave, I have nice hair.

C - We're not talkin no skinhead boy!

G - We're clean cut!

** Dramatic pause here as we tried to think up a really intelligent and relevant question, but there's just thirty seconds of silence as it turns out. **

C - Shut up! Shut up! What we've been trying to do is just, entertain ourselves, but one of the most important things is that we can play together. See it's real hard for us to get along, we have a real hard time getting along as a band. When we write a song a big part of it is just learning the songs and getting along together. What it comes down to is just us sitting downstairs in our basement all the time looking at ourselves night after night, it gets pretty hard, alot of bands write alot of songs but we have a real hard time writing songs together.

All - Zzzzz

C - It may sound stupid but we really don't write real well together. I think I can speak for the group, that, the last four songs we've written together we've felt real proud of.

G - It all boils down to, we're not trying to be any certain type of band we just play like what we feel like playing.

P - We're not like MAN SIZED ACTION, or LOUD FAST RULES, who all grew up together and went to school together, and started playing their instruments together, we're all from four different backgrounds hundreds of miles apart.

SO NONE OF YOU KNEW EACH OTHER BEFORE THE BAND?

G - Pete and Jimmy and I went to this college in O Claire(?) Wisconsin, we met in early 78, the first Punk Rock band in O Claire, probably one of the first ones in Wisconsin. We did covers of the RAMONES and SEX PISTOLS and stuff, we thought we were like the coolest, and the Punkiest, and everything. We were really nasty and noisy and loud and everyone hated us we played once, at the campus, it was real fun. That's when we kind of decided, Well this alot more fun than playing, the stuff we were into like AEROSMITH and Heavy Metal kind of stuff. It was alot more fun because you could make mistakes. We had three people that liked us and they thought it was okay even if you sounded horrible.

** We talked for awhile here about all the other types of boring bands they were in like C&W, Polka etc. We'll spare you all the boring details.**

P - The Minneapolis scene's not the same as it was cause it used to be real small and you knew everyone in it. Then it started gettin' bigger and kind of hip.

J - There's no club really to play in that books local talent.

G - One good thing about Minneapolis

now is that for awhile, there were like alot of bands, Hardcore was a real big thing and most of the bands that were trying to be Hardcore sucked. Now they're all pretty much gone, so most of the bands who play at places we play are like what you call weirdcore kind of band, alot of really original, different sounding bands.



C - It just shows which bands can weather the test of time.

G - Every year there's like a new crop of bands in Minneapolis and alot of them just just fade out and no one is interested in them. Although alot

of them are good and no one takes any interest in them.

C - Did you also want to know that me and Jimmy are bus boys!!

G - Probably not.

(*Try the beer!)

C - Gerards a cook and Petes a writer. IN A TOWN THE SIZE OF MINNEAPOLIS DO BANDS LIKE YOURSELVES GET CRITICIZED FOR SAY PUTTING OUT RECORDS AND BECOMING SEMI-SUCCESSFUL?

G - Well there's certain people that have been playing longer than we have in different bands, who go like "You guys have a record, how do you deserve that?" Well all you have to do is save the money you make when you play. A lot of bands when they play take the money, split it up and buy drugs or beer.

OKAY TWO FAST QUESTIONS BEFORE WE GO I. DID YOU GIVE UP THE DUCKS AS A LOGO YET?

G - We really don't have a logo, HUSKER DU made the ducks. Ducks were sort of like an East Minnesota thing, cause we used to hunt ducks. OKAY 2. WHAT'S YOUR FAVE FAST FOOD JOINT NOW?

G - Okay the switch is on, it's Burger King now. Except they have Pepsi, Pepsi sucks coke rules! Anyway my final conclusion is I'd just like to say it's really fun playing here people are alot more open minded here like even these heavy duty H.C. kind of guys dig weird bands like us. All that kind of like "Crucifix rules" skull kind of stuff sucks, it's ridiculous, it's absurd, I like life and happy things y'know. But I don't live in alittle dream world either.

C - All I want to say is we had a great time tonight, and it was really a boss crowd, everyone was like, so responsive to what we were playing.

G - Keep it short.

C - As crummy as we played, everyone still got off on it.

G - We??

C - And that's all I want to say.

Movies and assorted

remarks dept.

— LU/ARB.

Casablanca, True Grit, Fritz the Cat, lemme tell ya, Hollywood sure is having a hard time keeping up with us (P.O.R. staff) and our sweet tooth in crankin' out bloodlust, comedy, and adventure that's even slightly compatible to the ever-increasing R.P.S.C. rates (that means Really Practical Survivalist Criticism). Once again, we offer a list of flicks guaranteed to please even Cynic Finnicks and his squeamish sidekick, Fussy Hussy. Do not adjust your set, earthlings.

- 1) Scarface
- 2) Basketcase
- 3) The Pit
- 4) Another State Of Mind
- 5) First Blood
- 6) Three Worlds of Nick
- 7) Psycho 11
- 8) Bad Boys
- 9) Inglorious Bastards
- 10) Never Say Never Again
- 11) Revenge Of The Ninja
- 12) Justice For All
- 13) Creepshow
- 14) Sudden Impact

- 15) The Beast Within
- 16) Man With Two Brains
- 17) Rock & Roll High School
- 18) Apocalypse Now
- 19) Prowler
- 20) The Thing
- 21) Amityville 11
- 22) I The Jury
- 23) Kiss Meets The Phantom
- 24) 2000 Maniacs
- 25) Arthur

Psycho 11: This chunk of cheese sandwich reveals the child in all of us. Except that none of us has been in a mental hospital like this Norman Bates character since childhood when he accidentally got caught doing things that are caused by all the lies they teach kids in school, and last century's schools, the one before that etcetera. Using Merlin's evil sorcery, 'good' King Arthur was capable of poisoning the entire continent's water supply then mesmerizing the retarded survivors with a bible and dictionary. Norman's up to his old tricks again in this moving tale of a motel owner who is--ha, ha, pleasure before business.

Amityville 11: And yet another foolish attempt to make me believe in the devil from the likes of the makers of The Exorcist, The Omen and Dagwood Bumstead. A pleasant family moves into 666 Lardsworth Drive, in Duckburg. The director takes you to the basement, the producer opens a very hidden trap door, and the script-writer and the cameraman get to prove that North America is one big sacred

Indian burial ground, and the mausoleum door is in this incestuous family's basement! The redneck dad who blames everybody but himself is really a bit scarier than the transformation scene, which has effects scarier than valium; I couldn't even go down to the basement after this one.

Poltergeist: Same as above, except that the burial ground under the suburban zombies are from W.A.S.P. backgrounds. Worth the time and more fun than a chrome cross-bone puzzle. Take the kids!

First Blood: Absolutely recommendable for everybody. By who? You might ask. Our hero, Rambo, the green beret played by Stallone, is enjoying the countryside he fought to protect from communism (the art of keeping different lies in different filing cabinets) when he is harassed, typically away from the public eye, by a redneck country cop who thinks he is protecting capitalism (the art of piggybanking) but is only really keeping alive the stubborn redneck ideal that will get the whole world blown up. I think that behind the scenes, the town's circuit hanging judge has to fix the cracks in his swimming pool, but has no more hippie youths to nab with a pot fine, which has lined many a wallet before Straight Edge caught on. After being molested by these gun-homos, Stallone gets wise, cripples them, and gets the hell out. Soon

contd.

half the state's army reserve (an assortment of clowns, buffoons and futtbuckers) is running around hurting themselves bad trying to grab a brain and Rambo, too, who carries a typewriter the size of a very busy body bag; he wins, too, except for breakin' down crying at the end, admitting that not a drop of blood spilt in 'Nam was worth the aggro. Don't be a mo-muss! See it okay?

Justice For All: This isn't a movie, you know; it's actually real life. There's no possible method of recording all the instances where parasitical public servants have committed horrific atrocities, getting away scott free because the whole justice bubble-gum machine is in their office(s). My favorite part (in fact my whole nervous system snapped with satisfaction) when Al Pacino, the only lawyer I've ever seen who didn't support crime because it supports him, exposes the white-haired pervert who judged as he will be probably judged in kangaroo-land.

Another State of Mind: There was a time, not so long ago, where every misinformed low-life and his dog was making movies about punk rock, but times have changed and so have we... It's a movie every misinformed low-life and his dog should see, and it's all true! Every aspect is covered but I can't tell you anything about it without spoiling it, except who's right, and who's wrong.

Three Worlds of Nick: This is for sure set in three worlds: family life(?), peer groups(!), and materialist-abstract suburbanite society(?). Nick is a deaf-mute with no real choices to make: they're all made for him! We are shown both the guilt and the innocence of such pseudo-types, and I

hope it makes Archie and Judgehead feel real damn nervous. Ya might even spot somebody from Personality Crisis miming out the true nature of snobby aristocrats' body-guards. Support the unsupportable: see it.

Star '80: I was rudely reminded 'bout why I should get at least one recommendation before seeing one of these bleeding-heart liberal hollywood exposés: they got my money, uh, but no respect at all; they did, however prove that the wonderful american porno machine will stop at nothing to glamorize the exploitation of women and to hide Wilhelm Reich's proven theories on society blahblahlah. I have to quote Scarface to express myself to these filmmakers: **FUCK YOU!**

Basketcase: A special case--in which the whole plot could be revealed right here, and you'd still lose your mind if you saw it--'it' is an abortion, I mean an amputated siamese twin that imitates any face it sees on TV, 'cause it has no real skeleton, the movie causes an artificial 3-d effect that no one can escape...the way it can escape its big brother or its basket or its reasonability training.

Blue Thunder: In order to escalate from a pathetic state of apathy, one must panic. Under the guise of entertainment, overshadows of public trust betrayed, and overzealous oinks and grunts about imaginary media-devised terrorists, the sky fills with piggies forgetting that people's lives are more important than the weaponry they proudly hide over their teenie dinkies.

Bad Boys: I used to think that prisons were just places where Calvinist privilegedists place their specially-bred scapegoat-fags and victims of force-fed poverty etc...but the greasy rockers who deal dope and

use weapons on their friends (instead of applying anger against real threats like public stupidity) really deserve to get thrown into hell, not jail. It somehow avoids the real humanitarian alternatives to punishment, like love therapy and co-operative reprogramming. There is no likeable person in this whole movie, but it still gets an "A".

The Thing: This movie has probably bred more born-again biologists then anything in 'recorded' history. It is about a fun-loving, happy-go-lucky organism that mimicks the collective defense-systems of more nerdy organisms that refuse to evolve, or even believe they have the right to refuse to evolve. But never, I repeat, never, have I seen any Hollywood creature come so close to perfecting the anti-christ illusion that the public so dearly pays thru the nose to see yet ignores lessons blahblahlah. So as the corporate enemies of Mother Earth run around greedy-like, this well-intentioned organism infiltrates you.

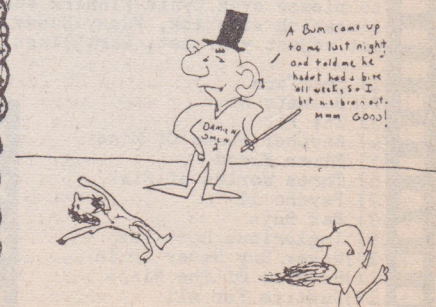
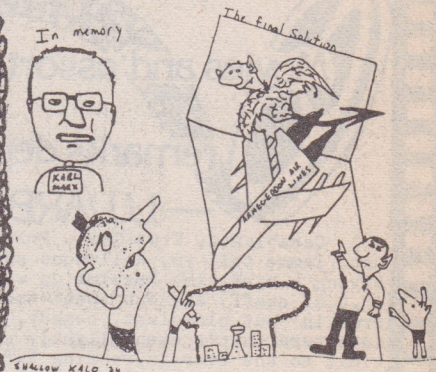
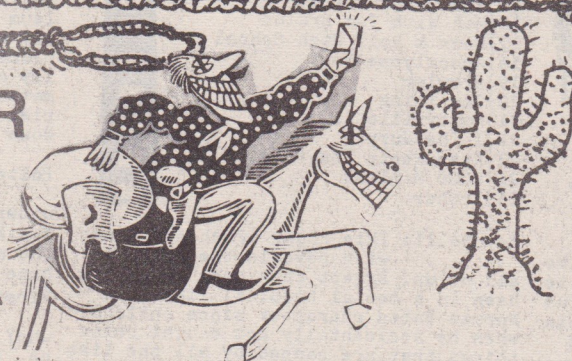
Scarface: What can you say about a flick that says "Fuck" One hundred and eighty seven times, unloads enough firepower to arm several Third World countries, and has enough fuckin coke in it to supply Hollywood for several fuckin decades?? Loaded with fuckin mafia action, Cuban style that is, and has the meanest lookin M-16 this side of Saigon. **FUCK.** Enough said fuckin see it. Now.

Sudden Impact: Still cartin around That huge fuckin magnum, but it's updated and automatic now. Clint still rattles off those one liners that Rednecks love so much, well anyone, really. Typical Dirty Harry, but what'd ya expect? I say he's no match for Scarface. Case closed.

LETTER FROM CALGARY

DID YOU KNOW? - That Swag Mag might not put out another issue? (Can we let this happen?) (ED- Sure!!)
- That Rockin Ronnie (Ex R--303) is rockin out in a rockin band called **WHITE NOISE.**
- That Bolo and Mark (also ex- Rioters) are jamming it up, to debut soon.
- That Al (again ex- Rioter 303er) refused to join wpgs own **STRETCH-MARKS** "Didn't offer me enough money" said the irate Al.
- The notorious Manor featuring schemer Lou has moved in a beer machine as well as videos. (beer is real cold for a buck) The basement features the latest in club look. Gigs will happen soon.
- The Blade store of cool things most

recently was broken into -- T-shirts taken. **DEAD REMEMBERS** T-shirts? "Who needs em?" said a very upset Ed Whalen. Speaking of Whales Todd says: "Wanna buy my amp?"
- That the house of love is lovelier than ever.
- **EYE ON YOU** working real hard on new material. **NEW REGIME** now under the name of **RIVER BANK ACTION**
- That **A&A** records took ten **STRETCH-MARKS** records on consignment. "Big career move" said a stupified Kel Jackstone.
- That Hutch and pal H.C. are working on a new club 5 to 600 bodies big.
- That the population of Calgary in a recent independant study was found to be the most unlikely to





gement harassment.

Unfortunately, the worst thing about Wellingtons is the fact that many of D.O.A.'s fans were unable to attend due to the fact that this was an over 18 show, an unfortunate loss.

Any fears of D.O.A.'s alleged 'Sell Out' can be laid to rest with the release of their last two singles, 'Burn it Down' (Free The Five Defense) and 'General Strike' which was released as a 1000 copy limited edition, in support of the Solidarity Coalition Union during B.C.'s labour wars last year.

What can you say about a band that has spent so much time and energy with almost no chance of financial reimbursement, are they crazy, or are D.O.A. committed to living life by their own rules?

D.O.A. are:

Joey Shithead: Guitar, Vocals

Dave Gregg: Guitar, Vocals

Brian 'Wimpy' Goble: Bass, Vocals (sleeping in van)

Gregg James: Drums

YOU GUYS CHANGE YOUR LINE UP SO OFTEN, YOU MUST BE HARD GUYS TO GET ALONG WITH.

J - We're the most easy going guys, we just can't find guys that are easy going. We have certain ideas right, and if people can't get along with that...

has travelled around in North America.

AREN'T YOU LEAVING FOR EUROPE SOON?

D - Yes we are, we're leaving on the 13th of February for about a month and a half to make whatever ground we can over there. Last time we went to England we got a good reaction considering we were virtual unknowns over there, we had never had a record released and I thought we did really well. We played a big gig with the DEAD KENNEDYS first, we communicated something to enough people so that people came out and saw us on three consecutive nights afterwards, and by the fourth night we had some die-hard fans I'm sure.

J - It was pretty good cause we released a record there after, and we sold 10 thousand copies of that record.

'War On 45' didn't catch like real hell fire, I mean it did okay.

D - You have to be there to promote a record.

J - That's the thing with 'Bloodied but Unbowed' is out there now and is going to be imported to different places that we're playing. Basically they go like hand in hand I mean if you get into like real corporation rock tours are like strictly to promote record sales, that's obviously not what we do completely but I mean it's part of what we do, you can't avoid it.

D - As well as promoting the album



"Watch closely now, as my magic microphone will turn this glass of beer into a 'D.O.A.'s greatest hits, pt.4' record, right before your eyes!"

"It took us a long time to get to the bottom and we ain't stoppin there!"-- Vintage D.O.A. quote.

The term 'Top Of The Bottom' may very well be the best way to describe this Vancouver based RnR outfit.

Since 1978 this band has travelled where few bands have dared to travel, D.O.A. have probably spent more time in a smelly van than most H.C. groups have lived their entire existence.

This show marked D.O.A.'s fifth appearance in Wpg over a five year span, however this average seems to be less than enough for most D.O.A. fans. From the first Wpg show D.O.A. have been plagued with bad sound and sloppy show arrangements, this show was a pleasing change of tradition with a fine loud sound and no mana-

D - There's a lot of pressure involved with being on the road.

J - That's where it usually happens, band break ups usually happen after road trips, or inactivity at home. So, if you're at home and playing steady and things are going okay then probably nothing will happen on short road trips. But you get on the long ones and then people get too broke, or they miss their girlfriends, or something or other happens, and they don't wanna do it anymore, or something like that. That van that we have has got close to 150 thousand miles on it, and we only got it like three years ago, and we had Rampages van before that and we put like 50 thousand on that, so that's like 200 grand that D.O.A.

we're promoting a certain way of looking at the world, if you read the rap on the back of 'Bloodied But Unbowed' you know, that's what we've been doing all along is promoting an attitude and uh, it's a dangerous thing it's risky I mean everyone here in this room knows what it's like to live in a way that's like uh, self-imposed exile.

J - To some extent anyway more or less depending on how extreme you are.

SO LIVING WHAT YOU CALL A DANGEROUS LIFESTYLE, DO YOU GET ANY FLAK FROM THE POLICE AND OTHER AUTHORITIES, ESPECIALLY IN VANCOUVER FOR YOUR OPEN SUPPORT OF THE VANCOUVER 'FIVE'?

D - Yeah sure, sometimes more obvious than others but Police in Vancouver

know who I am, know where I live.
J - We're also like protected, cause we got 'The eye of the media' the print media and somewhat to a lesser extent, T.V. media. One example was the police came to this gig and basically thumped everybody they could. The place was really calm, it was only like half full, and we managed to sort of like protect ourselves cause it got like the story on the front page of the main papers and stuff, and on T.V. stations. So, even though we're like at odds with the media to a large extent you can use them, which in that case we did.

G - There are people involved with the press, journalists, reporters, that are really desperately trying to speak the truth and to promote things that are going on that need to be done. This is kind of an odd tangent but, I don't know if you've noticed on the newsstands there's this new publication out called 'The L.A. Free Press' which is a Larry Flynt production, now I don't dig what Larry Flynt has done in the past with promoting sexual stereotypes and things like that but I read through the Free Press and it's like totally dedicated to the.. (Shit-head cuts in)

J - We're not pornography fans but I dig Larry Flynt just cause he says what he wants. Especially like the American government. I mean he can get away with it cause he has a lot of money, now people with less money and less hype they usually just end up in jail if they try something like that.

HE'S RUNNING FOR PRESIDENT.

D - He's got my vote!

WHAT DO YOU THINK WOULD HAPPEN WITH SOMEONE LIKE HIM IN POWER?

J - I mean he's already in a wheelchair so I don't know, they may finish him off. I mean if the C.I.A. killed Kennedy then they wouldn't hesitate to kill someone like Flynt. WHO WILL BE THE NEXT PRESIDENT?

J - Ronald Reagan, no doubt about it. I mean it's obvious though I don't feel great about that.

D - A lot of young Americans have lost their life in the time that Ronald Reagan has been in power, totally needlessly because of his viewpoint on things.

J - Well yeah, that's one thing, but he's also managed to put the world in a much more precarious situation as far as nuclear armaments go, and the possibility of a major war destroying everything. He's a pretty dangerous character. I think that's why he's popular with people because he's like, no matter how much people dislike him, he actually is a leader. Well 10 years before like Nuke Puke killed the Duke, John Wayne would've won President hands down, cause he's much more popular than Ronald Reagan right. He's like a total right wing pig. I remember when I was kid in school we got out cause the Americans were testing nuclear weapons on Amchitka island. There were these protests and stuff going on, we were out of school, and John Wayne was up in Vancouver at the start of a fishing trip. He came out to one and said "These goddamn Canadians should keep their fucking noses out of our business!" I mean it's people like John Wayne and Ronald Reagan that don't realize that it's everybody's business.

D - I think that D.O.A. and other bands like us really tread a fine line between entertainment and uh, politics, but when I say politics I have to redefine that word.

J - We're Social Realists.

DO YOU THINK THE TWO CAN REALLY CO-EXIST?

D - Okay, let me define the word political as in what it means to me. There's far too much emphasis on the Government and the actions of a few, as in Ronald Reagan and things like that, to me being political is having your eyes open, and your ears open and being aware that you're a human being, there's people around you, you're actions affect everybody around you. That's politics to me. There's politics and there's government.



J - Well, government is like part of politics but it's sort of like the jive media and stuff like that, who brand you a political band if they even say like the slightest thing about the way things are. But it's only a fool who tries to avoid it and sings lyrics like LOVERBOY would put out.

D - Like one of the things we're going to try to do when we go over to Europe is try and get behind the iron curtain because somebodies got to do it, those borders are only made to be crossed, and the only way to do it is to go ahead and scam those people. Just bullshit your way in there.

HOW?
J - Well just go in there like on a tourist visa, there's like different scenes happening, in Poland there's a Punk Rock scene happening. It's just basically going as tourists and then trying to find somewhere to play.

Just go out and do it, it's not going to bring the Government any major distraught but it's gonna have an effect on a few people, I mean you're asking what effect does it have, I mean it's like people say, "Aw well it's all fucking futile, right, it doesn't mean anything, it's not going anywhere." Well that's not really true at all.

I WASN'T NECESSARILY ADVOCATING THAT ATTITUDE, I WAS ASKING IF YOU CAN CHANGE ANYTHING?

J - Oh okay, I misinterpreted, Do I think I can change things? Certainly. Maybe not us as individuals, but by relaying a message to a network of people, I mean that's why we know you people here.

D - You know that's the great thing about rock music, or any kind of art form, is that it's actually a living entity because it's manifested through people. I play music because when I was growing up people that played music inspired me to continue

this communication, rock music is alive and is changing and is transforming all the time, that's the great thing about it, and you pass it along to people and it gets stronger all the time.

LAST TIME YOU WERE IN EUROPE DID YOU NOTICE A BIG DIFFERENCE BETWEEN PEOPLE HERE AND THERE?

J - One observation I had that was like real apparent is the economic difficulty people have over there makes life a little bit more prohibitive. Some people we were staying with over there, we wanted to have a party and it was like most people they knew didn't have telephones so if they wanted to have a party they'd have to write a bunch of letters and try to organize it a couple of weeks before. They don't have cars and when the tubes stop they can't get home. It's not as wide open as here where it's like "Well we just went to the D.O.A. gig so lets meet over here". It's not that easy. I don't know if you noticed any of the English bands of the punk variety that come over here, but there's like intense competition between bands right like from the very lowest garage band starting out that knows like two songs right up to the biggest most popular bands in England. Trying to get your way out of economic poverty, being in a band or playing soccer are like two of the major ways besides having rich relatives so that has a real effect on the way things happen, much more so than here. We're getting a bit more into that cause things have been on the slide for the last five years or so.

DON'T YOU THINK A LOT OF BANDS IN NORTH AMERICA ARE IN COMPETITION AS WELL?

J - Oh yeah, but I mean I've met like so many generous people along the way who are in Hardcore Bands or Punk bands or Alternative or whatever you wanna call them, who have been real generous with their time, their money, whatever. That's why I think like the scene in like Canada and the states is really great because it's a lot more pure possibly than the English scene, because there isn't like the real dire need to try and get out of that poverty, so it's just like people travelling around expressing themselves. That's what I think is really great. I mean it's not that hard to get an old rickety van together, you can go to California, it's not that far away, New York's not that far away either. I GUESS A LOT OF PUNKS OVER THERE MIGHT HAVE THE ATTITUDE THAT PEOPLE OVER IN NORTH AMERICA DON'T REALLY HAVE ANYTHING TO COMPLAIN ABOUT.

J - Yeah I can see that point of view, their more hard nosed they've had more tough times.

D - When we get over there we'll convince them that a lot of the emotion we're feeling is compassion for their situation and our attitude is that, there's only one world, and if people are in trouble you know, I feel it too. Everybodies gotta hang together. Maybe we'll be able to convince them of that, I don't know it depends, we can try.

J - I read this letter from this fanzine from England that sort of specializes in doing stuff on bands from over here. Trying to get what's happening over here to people over there. This guy asked me what I thought about the antagonism between the British and American punk scene. I said that it was based on what we were talking about, and also some small minded people who are not looking at everything evenly.

D - It's based on the total misconception that Governments actually represent segments of the people.
J - Okay ya, that's very true, there's alot of people that think that every Russian walking around on the planet is like a real old horrible person, I mean their just the same as you or me right, their just getting fucked over.

WHAT HAPPENED TO ALL THE OLD D.O.A. MEMBERS LIKE RAMPAGE, BISCUITS ETC.?

G - Biscuits is in L.A. living in a mansion.

J - Randy's around, he was sort of like in a couple hard rock bands for awhile, he's not really doing too much except working in his old mans importing place. Stubbs been working in a shipyard, he's got a kid, when I first met the guy he weighed about 150 pounds, now he weighs more than me, he's put on a tremendous beer gut.

IS IT TRUE THAT D.O.A. USED TO LOOK FOR PARTIES TO SLEEP AT SO THEY WOULDN'T HAVE TO DRIVE TO THE NEXT TOWN THE SAME NIGHT?

J - Is it true? What do you think we're doing now!

D - Is it true! For Christs sake! (The band finds this question extremely amusing for some reason)

D - Fuck why are we doing this, we have four hotel rooms!
FORCE OF HABIT?

D - Force of habit? It's force of finance. But it's also if you hang out in hotel rooms all the time, you're gonna become alienated, the only way we'll truly be able to represent anything is if we keep our hand on the pulse of what's going on around the country, at this point in time I don't really think we represent what's going on in Vancouver because we're not regular residents there, now we're trying to expand so that we represent a mentality that's international.

J - Well I think we're as representative of Vancouver as anybody else right, maybe even more.

WHEN YOU TRAVEL IN EUROPE DO YOU KEEP YOUR "HAND ON THE PULSE" OR DO YOU/WILL YOU/STAY IN HOTEL ROOMS?

J - I think that actually we'll end up staying in alot more hotel rooms over there because of what we were talking about before, is that alot of people that come to gigs still live with their parents and stuff, I mean that's really the case in Britain right. So we will, depending on how big of a truck we'll have, maybe we'll crash in there.

D - I think maybe we'll hook up with M.D.C. in Amsterdam and if I know those guys they've got the whole thing wired for places to stay, places to squat.

YOU GUYS HAVE BEEN DOING THIS SINCE WHAT, 78', SO D.O.A. MUST BE A WAY OF LIFE BY NOW. IS THERE LIFE AFTER D.O.A.?

D - I think everybody in the band has many aspirations, but the end is not in sight yet. Because of the longevity of D.O.A. people tend to treat us alittle better than some of the bands we hang around with because we've been around a long time. It's like the end is definately not in sight by any stretch of the imagination, I think.. I don't know what to say there's just so much to do.

J - I don't know I made a few predictions a few years back, like "Well I'll give this up when I'm 30" but I think like I like it so much, I've always liked playing music so much, it's evolved so much, like things to sing about rather than just playing,

but the combo of the two is really great so I wouldn't like seeing that particularly end right now. What would I do afterwards? Well, I don't know, Real Estate is probably a good bet.

IN YOUR VIDEO YOU WERE DISCUSSING SOMETHING ABOUT YOUR DISLIKE FOR CORPORATE OR MAJOR LABELS, DON'T YOU THINK BEING ON FAULTY PRODUCTS IS THE SAME THING AS BEING ON A MAJOR LABEL?

J - Well I guess if being on a major label involves the company folding and getting paid nothing, yeah that's probably true. Yeah it was basically a junior branch of a major label and it was all built on a pyramid theory. The theory was that the DEAD KENNEDYS would rise to the top and sell like alot of records and then sign the DEAD KENNEDYS TO IRS (the major label) and let the



whole, sort of bottom drop off, maybe pick up a couple others like T.S.O.L. the BANGLES or something like that. But none of that materialized.

D - IRS are only interested in numbers and none of the bands on Faulty.

J - Basically when we signed, the D.K.'s arranged that we'd get a bunch of money to record a record and that record got good distribution which we'd never had in the United States before. What that enabled us to do was to travel around to all sorts of places in the U.S. and be able to draw a decent crowd.

D - It was a really well organized deal, they had an office in New York that really did more work for us than the L.A. office but they had interviews set up for us at every gig they had the radio being played at the college stations, where we made most of our gains. Just everything a real professional rock band would have... Except it was D.O.A.!

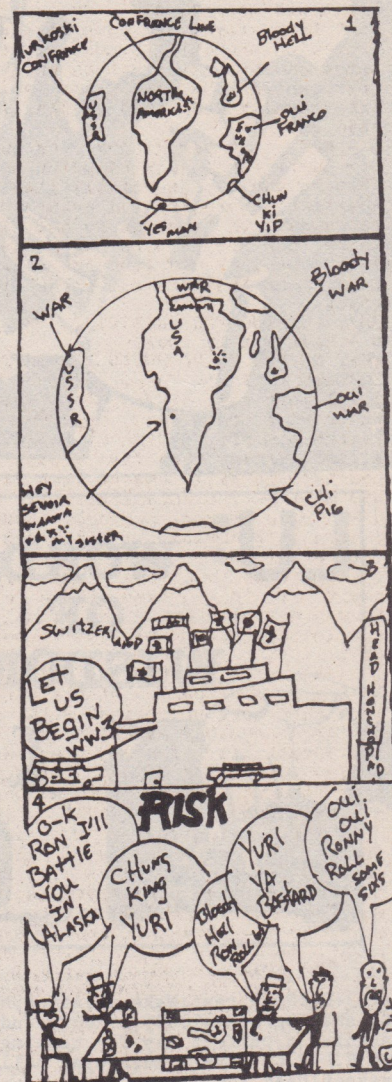
J - That was the exception to the rule.

WITH WAR ON 45 BEING ON WHAT WE'LL CALL A "MAJOR LABEL" AND BREAKING GROUND WITH COMMERCIAL AIRPLAY, DID YOU HEAR ANY CRIES OF "SELL OUT!"?

J - Actually we were geared up for a bunch of stuff like that but it never really materialized. The whole thing with 'War On 45' was doing like the War song and then a reggae song is that it had a whole train of thought that ran through the whole record, and that's why if somebody was looking at it just to try and

criticize us it was harder for them to do which just gave them a difficult time of it right. The whole with that record was that the style of music wasn't important, it was the thought like unity of idea, unity of people to make things happen. One small group doesn't make anything change, it takes alot of people. If you like it so, if you don't like it so, I mean we're not there to please everybody all the time.

D - As musicians you have to change your style to remain interested in what you're doing, you have to set up new challenges for yourself. The idea is, the thing that you would like to do is to communicate to the people that already identify with you as well as people that are just getting into it. And it's... What is it, is it a paradox, or is it a fine line?



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LU: WORDS OF WISDOM



1-2-3-Go:Need rest:Wake up;Atmospheric skeptograph:cloudy,smudgy, and miserable: a perfect day for testing the R.P.S.C. levels;must open mailbox Eyespot:DEAR LU:

Or whatever it is that you call yourself, I have some good advice on how you can improve your column; I've always enjoyed ROR. but your column has always made me a bit leery and left me wondering lots.

First of all, take your judeo-christian bullshit dictionary and shove it up your ass! You are the mo-muss of the modern age! P.O.R. would be 100% better if you weren't hypnotising the readers with the experimental fascist

brainwashing. So watch what the fuck you're writing, BEFORE I KILL YOU.

sgmt: A patient observer?

Strange reaction, must say, to a column designed to leave people on a country road, stranded, or free, depending on their attitude; oh, oh, #1 must react: Remembering: Part of the enemy's mission is to disrupt morale, but I have no enemies or morale! It sure didn't 'feel' like 'Nam, where you come out backwards, shootin' and hoping you didn't drop your map and diary and extra clips etc...

Check information again: obviously a joke, and yet...if the patient observer feels threatened, what's the impatient observer gonna be like? A quick run thru the R.P.S.C. standards tells me the news event is versus the description versus its opinions so I decide to give the keys to the column to the correspondent; after all we're pro-common-sense-special-eye-z-d and all; greener pastures? Why not? Sure as hell don't want no Napoleon complex. And aaaaugh sure's hell don't want to be interrogated by some psychotic scientist with his brand new alligator-clip/chemistry set & eating *freeze-dried food; and would it be an amateur or a pro? Before panicking I'll run the last ish's Words of Wisdom thru the home computer. (SEE PAGE 1)

Uh-oh, Doesn't look too good. Mmm, let's see, there aren't any worshippers, zombies, or victims clambering to get any autographs, or even plebiscites suing for brainwash-damage, but officially, folks, I'm handing the keys and the files over to the new department of issues, who-

ever you are; prospective applicant must be able to comment on:

- Why G.M. sold Hitler tank motors.
- 'blindly-marching psycho-media.
- Uncanny tendencies in children.
- Money from human suffering.
- Heretic martyrs with no remedies.
- Pornographic capitalist university.
- How anarchism prevents anarchy.
- Why and how rich, greedy, spoiled government leaders hate truth.
- Why and how the above plan to stay in such fattening unhealthy places.
- The nuclear suicide of Jim Jones.
- How? why crime supports piggy-wiggy and the victorian crusaders.
- Noisy neighbors apologizing nationwide; invasion of privacy, etc... especially for exposing television industry and Lu's parents, who either paid to be here or got paid to... spot burnt-out bozos on recognisance missions. Like the Similac silence of milk. Mama mia--papa pia, bambee haz zee diathrea. Gerry panzers at 2:00--destroy! destroy! You don't need a lawyer if you're right! If a product can't keep up, it is then/now obsolete. Sirens are actually cheese graters twirling around. Ohms are electronic resistance registrations: the fattening of the American dreamer; local radiation levels; problematic eternal cultures vs. animal behavior; gopher it; wolferines; now where's that survey of most desired magical abilities? Oh, yeah, here it is: ***to be invisible***to be immediately loveable***to teletransport anywhere they wish***to be better than Jimi Hendrix***to be guru on mountain top***to develop self-talents 100%***to be undefeatable***to be one with

[illegible]

this is K.A.O.S! We do not(--fill in blank--).here! Howzzat for laughs? And here's some more laughs:Before the 1st awarding of the Anti-Clothes-Rack Medal, the movie Jaws caused shark-at-tack news sensationalism so efficiently that a complete skeptograph caused Mayor McCheese to ejaculate prematurely that no tourists would do the same. Still sitting around, he noticed a gigantic flagpole being set up outside the restaurant next door;with increasing curiosity, he arose from his place of sitting only to realize it later. Is this fatal? Dear Fatal: You are the girl of my dreams, but you should have poured hydrochloric acid on my face in school to remove sexism in the facial ideal of things. At graduation prom, an inflatable life-escort. Do you feel uncomfortable? I do.

they had any ideas, they'd stop them. If a person's ancestors were tortured in our inquisitions, the genetics retain the experience as respect for a certain (any) institution etc. Meanwhile, E.Illumine missed a Black Flag drumming try-out; Nurse X kept her nose to herself, stuck it in a mag, refused to answer Doc Y's phone, and the entire Henderson Annex burned down; Riot Squadron leader Biff Barnell was too busy watching the 'A' Team + drinking coffee to answer the "goon phone" and spoiled a Halloween crankcall; so nottys=answering/no phone call gets you --on spot+off-off the hook--on? Locked in the den, glued to the typewriter, and not to mention but still mentioning anyway, refusing to be disturbed, Author Lu was redesigning the R.P.S.C. standard; his anti-crankcall survivalist training wasn't gonna let no pinko-gook-fag-conspiracy/ambush scams on his veteran mind. Nosireee. "No news is good news" & "all phones are tapped" were gruesome expressions

added to "if it's on the radio, it's designed to weaken or kill you." Even "if it's comfortable--"if it doesn't exist in the jungle--"if it ain't got punk on it--"if you got it--refuse it? But at 967 mph, Lu's mind snapped, Lu doesn't really exist; it is a computer owned by the community & is programmed to tell the truth. Send questions to c/o P.O.R.*

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CANADA**

12 song cassette

the Dickies

Dickies present were:
Leonard Phillips: Vocals, Props
Billy Club: Bass
Stan Lee: Guitar
Nicky Beat: Drums, Walkman
Plus a cast of spectators,
hangers on, would-be groupies
room service clerks, and
various interviewers.

After eons of rumors surrounding the alleged return of the DICKIES, we spotted posters downtown stating that none other than the incredible DICKIES were scheduled to play Wellingtons. (Say What?!) With a skeptical attitude and all our interview gear, we arrived at Wellingtons that night, expecting to find that this show was just another example of

'Cry Wolf'. However, the DICKIES were indeed present, in full DICKIE regalia and several personal changes, but nonetheless the same DICKIES who took Wpg by surprise more than four years ago.

It was if a time capsule had been unlocked, with some new songs (and all the old props) the DICKIES displayed a living image of life before Hardcore.

With apprehension we followed the DICKIES to their quarters at the St. Charles hotel, wondering exactly what the hell we would be able to ask these survivors of rock n roll obscurity. Our fears were groundless, for as you can see the DICKIES did most of the talking...



SO YOU HAVE A RAT NAMED FAT MAT HUH?

L- Ya, I have a rat called Fat Mat I wanted to name him Reardon but his name was Fat Matt when I recieved him so I figured why change an animals identity, it was pre-ordained.

DIDN'T YOU ONCE DO A VIDEO OF "MY SHARONA" WHAT DO YOU THINK OF IT NOW?

L- Oh My god! well, we still think it's one of the more potent statements we've made, and we've been trying to get it on M.T.V. but they keep sending it back.

WHY?

L- Because of it's sexual content I think, apparently it has too much sexual content. We've been nice enough to get some special effects people we know put black tape over my eyes and put black tape over the Sharon's, the dolls eyes...

N.B.- What's so sexual about showing the whole band buttfuck each other?

L- (Chuckles) We don't do that, we imply that we do that.

LIKE THAT ROLLING STONES THING?

L- That's right, like in what was it? Midnight Rambler or whatever that song was.

SO EXACTLY WHAT IS YOUR RELATIONSHIP WITH THE KNACK?

L- What is our relationship with the Knack? God, Stan, you got a shoulder massage from Doug Fieger once, and I've been mistaken for Doug Fieger several times, and uh, I just really idolize Doug, I look up to Doug. Well not anymore, but I did when they were on Capitol records or did they finally break up? I don't idolize him anymore, but I did when he was like, a rockstar.

WHY'D YA THANK RODNEY BIGHENHEIMER ON YOUR RECORD?

L- He discovered us, old Rodney did.

S- He used to spin our records, he doesn't anymore...

L- Well that's because we're uh, not trendy anymore.

S- And we didn't put his name on our album the second time.

L- What! wait a minute, are you holding a grudge? do I detect a grudge against Mr. Bighenheimer here? He saw us when we used to play in a garage out in the valley, and Stan used to hang out in glitter clubs a long time ago when Stan was a glitter rocker, Stan used to have like hair down to here (points to shoulder) he kind of fancied himself Marc Bolan and he used to go and uh, walk around in platform shoes to mud music...

S- No! That's not true!

L- With Kevin Dubreux of "QUIET RIOT", he hung out with Kevin Dubreux, they were both Glitter Rockers, they both came and felt the noise if you know what I mean. (Tons of laughter, band finds this quite amusing)

L- Oh, I have another rock and roll scoop for you Kevin Dubreux of "QUIET RIOT" uses top coverage, do you know what that stuff is? It's stuff that if you're bald and you can't afford a toupee you spray this stuff on the top of your head, like spray paint for your scalp and he uses it because he's got this old bald spot there.

for a week.

WHAT HAVE THE DICKLES BEEN DOING SINCE THE LAST ALBUM?

L- We watched alot of T.V. Actually all we were doing was sitting around hoping that our manager that got us the A&M deal, we kept hoping upon hope that Dino D'Laurentis was gonna knock at our front door and say "I've got the new movie script" for Dawn of Leonard or Bambi meets Stan or whatever and it never happened ya know, John our manager kept telling us that Michael Chapman was gonna produce us, who else? uh, Chris Thomas, Mitch Miller and all these big show biz people and it never happened. So we finally decided we better do it on our own. It's really a drag because Gem were like beating a path to our door years ago offering us big money and all this kind of stuff, and now we had to call them it was really demeaning, it was like uh, what's your name again Richards? oh DICK-ies, yeah right, right. Well send us the record and we'll make sure it's in the stores by the prescribed date.

SO THE MY SHARONA VIDEO HAS REALLY DONE NOTHING FOR YOUR CAREERS?

L- We played it at some of our shows but we're hoping that M.T.V. will pick it up. S- They keep sending it back with nasty notes.

L- What we're gonna have to do now is uh, if Gem gives us any money which they just might, we're trying to get some money off them to do a "Baby Talks Dirty" video featuring our new keyboard player, little Glen. (again laughter) that's an inside joke)

YOU HAD A KEYBOARD ON STAGE BUT NO ONE USED IT EXCEPT YOU TO PLAY SOME BACH OR BEETHOVEN OR SOMETHING IS IT A PROP OR A SHRINE OR WHAT?

L- It was Bach, it sounded alright didn't it? It had dimension and scope, it was too loud though, I usually fiddle around with the knobs before I play it so it has that real kind of Wurlietz aura about it instead it sounded like Keith Emerson on Qualudes or something. The piano is just a prop it's just a visual device. LIKE YOU.

L- Ya, exactly I'm not ther to sing that's for sure. It's also ther to hide that guitar players legs. He's so short he's built like a ten year old he's got this weird little butt that sort of juts out, it brings out all these weird sort of pitifal homo urges that I thought were buried deep inside me. I find myself alone in the room with him all the time I find myself bouncing quarters off his butt when he's not looking.

WHY'D YOU GET THE CLUB PROP FOR CURS JOB? L- Ever since the beginning, uh okay heres some more rock trivia wasn't it Joey Ramones club from "Beat On The Brat"?

N.B.- His didn't squeak.

L- Ya, I know, his was like solid plastic, big rock star can afford a solid plastic one.

L- By the way, I know all of your faces so just do the right thing.

WHAT ABOUT 1984?

L- Ooh, 1984. You know what we're gonna do in 1984? Here's your plans, we're gonna tour more, once the record comes out we're gonna come back to all these cities, we're gonna go home to L.A. for Christmas and then we're gonna tour the west coast we're gonna go to Seattle and uh, San Francisco, and then hopefully Vancouver. We've never played Vancouver before, we've never played Edmonton or Vancouver before. Montreal was too cosmic for me, everyone there is like bisexual or bisexual, it was just weird ever yone wore berets and stuff, and we played in some weird disco, but I'm not gonna put the place down its a beautiful city. And then we go back and do the East coast and... Stan! do this interview with me!

S- Yeah right.

L- And then we're gonna do the.. oh I can't, give the title of the record or someone will steal it, we're gonna do like a heavy metal project basically.

TELL US ABOUT THE HEAVY METAL PROJECT.

L- We can't say.

S- We've been ripped off too much The

RAMONES...

WHAT DID THE RAMONES RIP YOU OFF FOR?

L- I got you babe Joey did that, they ripped a cover idea off of us, but they're nice guys. This heavy metal band called W.A.S.P. ripped us off for a stage prop so we gotta watch what we say or heavy metal bands will rip us off if we talk about it too much. But we're definately going to do the heavy metal project.

S- See, if we told you the title it'd get stolen for sure plus it would spoil the effect.

L- It'll be kinda a heavy metal fusion but it won't be of DICKIE velocity anymore, I think we're definately going to slow the pace down a bit, there'll be more implied velocity, but not pure velocity it'll be white hot snoldering dynamo power.

DO YOU HAVE A GUY WHO BUYS YOU BEER AFTER THE SHOW AND IS RESPONSIBLE FOR YOU?

L- Uh, none of us drink, I mean we drink a little bit but we don't really drink heavily on the road, at home we do. But, no I haven't drank since the summer of '80. I was an alcoholic in the summer of '80. But Stan never drinks he had some in England once, I'll never forget it he drank two pints of Bitter in England and was trying to make friends with these weird big skin-head guys who were like national front guys they thought he was an Iranian and were going to take him out back, I rescued him though.

EVER GOING BACK TO ENGLAND?

L- No, it's been a long time. (Laughs)

S- If the record does well over there we'll go back.

L- One of the problems is that all of the fans we had over there have all entered puberty now. They've probably forgotten about us, they probably have more important concerns now like QUIET RIOT or something. Feeling the noise and stuff...

he won't be using it for awhile now that he's rich he'll be able to go out and kill some Negro and have an afro implanted on his head. I mean some black person I don't want to offend anybody.

QUESTION THREE, WHAT HAPPENED TO THE OVERLORDS AT A&M?
L - The overlords, hmmm, well the A&M people in America never liked us.
WHY'D THEY PUSH YOUR RECORDS?
L - They didn't. Did they push our records? THEY SIGNED YOU.

L - The English side signed us the American side didn't want to have anything to do with us. The American side had these guys come out these big fat homosexual guys with uh, satin jackets that said "STYX" on the back they'd come out and buy us dinner and stuff in different towns, and they'd watch the opening act, we hadn't even gone on yet, and they'd come up to you and go "I just saw your set, it was great" you know which one of you is DICK that kind of stuff. Just horrendous.

DO YOU GET THAT ON TOUR ANYMORE?
L - Uh, what, Homosexuals? Wearing silk jackets?

NO! RADIO-CE TREATMENT.
Not from A&M, all the Gem representatives show up but it's kind of on a low budget instead of offering us cocaine, they've got crushed up no-doz that they give us we can tell the difference.

WHAT LABEL IS THE NEW ALBUM ON?

L - It's on our own label but it's distributed by Gem so I might as well say it's on Gem.

WHEN'S IT COMING OUT?

L - I don't know uh, Gem they scare me I'm afraid they're not going to do anything with it. Not that they're supposed to do anything with it all they're supposed to do is put it in the stores right.

IS IT JUST AVAILABLE IN THE U.S.?

L - In the U.S. and in Canada, on, oh my God, A&M! and I've just been bad rapping them, yeah that's right our good buddies at A&M.

WANT US TO ERASE THAT?

L - No. I don't give a fuck. I mean they're never going to hear it, it's like you know can you imagine this showing up on the press desk at A&M? They'll go, "Let's see what those guys at PAGES OF RAUC have to say about that show down in Winnipeg, what! what the hell? Look what Leonard said about me! Get him off the Label! And shoot the guys that write this magazine!" I doubt it I don't think they'll even fuckin know.

S - People hear about that shit, I bad rapped Joan Jett once and she socked me out.

L - She did what?

S - She searched me out, some little magazine in bumfuck Tennessee...

L - It was in London, in an English magazine you called her a guy, you said there's this guy we know named Joan Jett S - I don't remember what I said I just remember getting punched in the arm it hurt

THIS ONES FOR YOUR DRUMMER (ex of the late WEIRDOS) WHAT HAPPENED TO THE REST OF THE WEIRDOS?

N.B. - They smoke pot. Yeah they smoked pot and faded away. They moved to San Diego cause it's alot closer to Mexico and they can get it alot easier.

DO YOU LISTEN TO ANY L.A. BANDS, ANY YOU LIKE?

L - Uh, I don't know, I don't go out anymore, I don't hang out at all, I watch lots of T.V.

N.B. - There's alot of good L.A. the JONESES are good The RED HOT CHILI PEPPERS are one of the best bands right now.

L - They are the best they're pretty new. (Some undecipherable talk here now about the Mentors and El Duce, he doesn't like them or something?)

WHO MADE YOUR PENIS PUPPET?

I kind of oversaw the production an old girlfriend of mine made it, she also did the Gigantor cover.

WHO ARE MANNY, MOE, AND JACK?

L - Some people think it's about the Pep boys but it's not it's symbolic it's about Governor Connely, Jack Kennedy, and Jackie, Moe.

WHAT ARE THEY AFTER?

L - World Domination, it's seemingly a car parts franchise, but symbolically it's about John F. Kennedy and how he died and who killed him, the song completely uncovers the whole thing, the Warren Commission and the Bay Of Pigs incident and how Bobby Kennedy uh, had Mafia people try to hit what's his face, Castro, and how Castro got back.

AND YOU GUYS EXPOSED IT ALL.



PHOTO: KEITH LIPSETT

L - We exposed it all, and uh, I'll tell you I'm scared about it.

WHY AREN'T YOU DEAD?

L - UM, I've been lucky, you know I know people, but my life won't be worth two cents now, so if you'll do me a favor and kinda delete that part of the interview I'd really appreciate it.

WELL, OKAY.

L - Thank You, I'm putting it in your guys' hands you look like responsible Journalists just keep it away from the Washington Post and the F.B.I. and we'll all be okay. OKAY, WE'LL DO THAT

SO WHY DID YOU CALL ONE OF YOUR TOURS "WE'RE NOT FROM ENGLAND TOUR"?

L - A lot of people over here thought we were used to get shit like that all the time like "I thought you guys were English" god that's the last thing in the world I'd wanna be called is English.

S - How'd you know the tour was called that we never came here.

L - Stan the man is a journalist he stays in tune with the times.

DO YOU SEE A LOT MORE YOUNGER FANS COMING OUT NOW THAN BEFORE? OR IS IT A LOT OF THE OLDER FANS FROM BEFORE?

L - At the Peppermint Lounge we did an all ages show, that was a great gig we had like real young normal kids at the gig it was scary, the place held like 1500 people and we showed up and there was about 1200 people there it's like completely packed and they've got like these three discos in the place, and these kids didn't look like what I would consider to be your typical New York DICKIE fan I mean they didn't have X's shaved on their head, stuff like that they were just like normal new wave disco type kids.

DO YOU PREFER TO PLAY OVER 18 PLACES OR ALL AGES HALL SHOWS?

S - I like concerts.

L - If Stan had his way though we'd play at places where people sit in their seats and like watch us through opera glasses. He's used to like seeing Al Demola shows in L.A. fusion shows and sitting in the back chopping coke while the guys up there are doing some kind of solo or something.

S - I don't chop coke though.

L - Well, it's that kind of mentality.

S - I wanna go see Def Leppard, that's my first priority.

N.B. - I'll go, I'll go!

DO YOU EVER MISS ALL THE PLANE RIDES AND STUFF LIKE THAT WHEN YOU WERE ON A BIG LABEL?

L - What plane rides?

L - I just miss that weekly check. We used to get this weekly check we'd pick up down in Century City at our accountants and I'd tell them em look I really need the money, my moms in jail, and uh my buds a junkie....

S - Records, food every night..

L - That was the problem, they kept advancing us money we'd get like next years salary this year, type thing ya know.

WHAT ABOUT ALL THE BIG PRESS PARTIES AND STUFF?

L - We never had any big press parties, but we used to get to go to all the TUBES concerts for free, it was like the A&M alumni.

WHO ELSE WERE ALUMNI?

L - Who else were alumni? Uh, SUPERTRAMP, but they're fags, Captain and Teneille we got to see them in a parking lot. They were bitchin. We got to schmooz with Herb Albert. Herbs insane though I really do think the guys like seriously psychotic. (More garbled talk here about the B.Y.O. among other things, Leonard thought it was a skinhead club but they admitted they didn't know because they're unhip and don't hair out and don't know any better.)

L - We used to be hip, hip as hell.

RECORDS



BEASTIE BOYS - COOKIE PUSS

Probably the first Rap - influenced Punk band. Some humorous and interesting moments on this e.p. Worth a listen to even if you hate rap. Watch for more releases from other bands of this kind. Rat Cage, 70 Greenwich Ave. #112 N.Y.C. 10011, U.S.A. (D.H.)

D.I. - 6 song E.P.

Some real gems on this one even if some of it is way over produced. Real poppy stuff here reminiscent of alot of old rock n rollers. Check out Reagan Der Fuhrer, or Richard Hung Himself. Revenge - P.O.Box 4 Placentia Ca. 92670 (D.H.)

RUDIMENTARY PENI - DEATH CHURCH

Cast my vote for U.K. album of the year on this one, not that theres all that many candidates from that side of the Atlantic these days, aside from that... Turn this up LOUD but don't turn your back on it. Lyrics are real evil, these guys don't trust anybody, oh yeah, if you write to them "Don't ask silly questions about the band" etc. dr you won't get an answer. Probably the last record you'll ever hear from the Peni's, news is they've called it quits. (D.H.)

MINUTEMEN - BUZZ OR HOWL UNDER THE INFLUENCE OF MEAT

Like hearing the BIG BOYS on 45. Another speed rush of grindjazzpunk-swingwhatever from the MINUTEMEN. SST P.O. Box 1 Lawndale Ca. 90260 (D.H.)

D.O.A. - GENERAL STRIKE / THAT'S LIFE

A limited edition issue dedicated to the Solidarity Coalition strike last year in B.C. More rock n rollish than D.O.A. of old but that's okay by me this record kicks bum with the best of them, the guts and power of D.O.A. is still there as Shithead invites us, "C'mon stand up for your rights!" D.O.A. now seem to be moving in a direction that probably will earn them alot more listeners. They deserve it. P.O. Box 65896 Stn. 'F' Vancouver B.C.

DOWN SYNDROME - THE NEW DARK AGE (cassette)

Although I like the idea of cassettes to get out ones music, some of the tapes being passed off as cassette e.p.'s or L.P.'s are questionable to say the least. Listening to a basement tape of extremely poor quality just isn't my idea enjoyment. DOWN SYNDROME are enjoyable live but that's hard to tell from this tape. Alot more time, effort, or thought (pick one) was needed before this was put on the shelf. 8732.73rd st. Edmonton, Alta. T6B 2A1

THE DICKIES - STUKAS OVER DISNEYLAND

Alas...The Dickies have released their third album, and quite the slab of vinyl it is. From the opening toon "Rosemarie" to the final cut "Stukas Over Disneyland" The Dickies cut their way through their 3 1/2 year absence with a ven-

geance. Chuck Wagon appears on three cuts on side one, switching from guitar and keyboards to flailing the skims. Side one was recorded in 1980, before Chuck's untimely death, and shows the familiar Dickies style of power punk with a ton of melodies.

The flip side, recorded in 1983 is much more of the same, more reelin guitar riffs and some powerhouse drumming from a cat named Jerry Angel. "If Stuart Could Talk" is the obvious choice for pick of the album, it having the most memorable hook, and singalonga chorus which was a standout live also (See Review)... Is this a case of Too Much Too Late?? Nah, I'll always have time for The Dickies... FUN FUN FUN. JEM (RD)

YOUTH, YOUTH, YOUTH - SIN

Ever see the commercial for the stereo system where the guys whipped back in his chair with his hair pasted to the back of the chair? That my friends is what happens upon first listen to this record. Nuff said? Well not really, this shit combines all that power and fury stuff that makes ya stand up and go fuck ya! after listening to it. Aside from being fantastic musicians (check out dem drums) it also has brilliant lyrics. (No, not the Fuck Reagan/Nuclear War I234 type) the kind that also make ya stand up and go Fuck Ya! A definate IO.

Fringe Box 670 Station A Toronto Ontario M5 W 1S1

RIFLESPORT - VOICE OF REASON

Interesting debut from Minneapolis psychopaths R- SPORT. Alot of comparisons/conclusions can be drawn here: 1. Mainly TALKING HEADS 2. But the T. HEADS were never this weird. 3. A bass and guitar marriage that does weird things to tweeters. 4. J. Christopher has a voice only his mother might like. 5. A more distorted guitar could scare alot more listeners. 6. Why were the words to 'Hollow Men' left off the lyric sheet? 7. Listen to the voice of reason and beg/buy/borrow/steal this. Reflex.

OFFENDERS - WE MUST REBEL

This type of thing radiates everything peoples' parents can't stand about Hardcore. Of course Mom and Dad are worried about Juniors' sanity only till they read the lyric sheet; then they can get into the panic and the anger that holds no bars in this anti-picnic-in-America fast food foot locker. Several dimensions of overcrowded space and a disgusting amount of empty space on side two. No favorite cut, but real sheer hell breaks loose everywhere. Watch those drums, you yourself may someday learn to play on cardboard boxes. Hip, but disturbing, depends who you are.

MUSIC	CATEGORY	QUALITY	CONTROL
✓	C	II	F

NEW RACE - THE FIRST AND THE LAST

HMMM. Seems all I get to review is oldtimers who're still pumpin out toons after all these years. In any case this one happens to be right up my alley (No not up my ass). Ex MC5 + Ex Stooges + Ex Radio Birdman = ener-

gy + a hell of a lot more. Ah yes this L.P. rips from the opening of "Cryin' Sun" to the MC5's toon "Lookin At You" winding it's way to the strains of Destroy All Monsters "Nov. 22, 1963", and finishes with a "Fivish" type toon "Columbia"

The playing here is above reproach, quite inspirational in fact. Ron Asheton and Dennis Tek's guitar playing is deadly, both riff and duel throughout definitely a perfect match. The singing is totally adequate, lots of power and melodies in all the right places. Rounding out this quintet are the rhythm section Warwick Gilbert and Dennis Thompson who is still a motherfucker on the skins.

A must for all fans of Detroit powerhouse bands of the 60's. Nuff Said... WEA AUS. (RD)

MAN SIZED ACTION - CLAUSTRAPHOBIA

Music to walk into walls by? Chemotherapy background music? What's probably needed most here is aflexi-disc included on this page. This record defies description. First theres the vocals, frontman Pat Woods sounds like theres someone stickin pins in him or somethin, then there's those weird baselines that don't fit in at all with the music but somehow do. All this somehow fits in, blends in, to make this pop electrobeat? Punk? enjoyable, but indescribable. These guys definately do not fit in any comfortable journalistic pidg-eonhole. Reflex

Johnny Thunders- Hurt Me

Whatyamean the new Bob Dylan? What we have here is the new J.T. album, very personal and very very acoustic. Yup just Johnny and his six string, wailing his heart out about his troubled life, and we all know how troubled it is now don't we? We don't? Well to start.... Ah forget it, you wouldn't understand.

Hurt Me is a collection of songs dating back to the early 70's "I Like To Play Games" to newer? material like "Diary Of A Lover" with a couple Bob Dylan toons like "Joey Joey" etc. Side one is definitely the stronger of the two with all unreleased songs save for "Sad Vacation". Hilites are the aforementioned "Joey Joey", "Im a Girl Im a Boy" and "Hurt Me" - an old Heartbreakers toon Johnny and Hell wrote back in 1975.

Side two is a more uneven affair that being, most of the songs have been released before (yawn). Some are embarrassingly amateurish - sang?? "Lonely Planet Boy" he sure ain't no David Jo Hansen, "Ask Me No Questions" could've used Peter Perret on backing vox. Not withstanding J.T.'s charm shines through on "She's So Untouchable" and "I'd Much Rather Be With The Boys" a statement he obviously shares with the Stones.

Johnny, though vulnerable here due to his mischievous drawbacks, has released what is probably his most honest L.P. to date. And damn it, you know I really like this album. New Rose 7rue Pierre Sarrazin Paris 75006, France

U.K. SUBS - FLOOD OF LIES

It's always hard for me to pass up on a new SUBS album. Live you can't beat these guys for 'Rock Action'. However on this new L.P., Charlie has parted with his former cronies for a new lineup and mellower sound. This outing has it's moments, but the all out speed and drive went out with the rhytm section (Nickey Garret and Alvin Gibbs). Much of the material here seems to repeat itself, which goes to show the latter band which gave us such gems as "Endangered Species" far outshone the present lineup. Nothing close to that is found here. Sorry Charlie, you just couldn't convince this die-hard fan, you could definately do better. This gets you a Cplus. (ARB.)

TWISTED ROOTS - PANDEMONIUM SHADOW SHOW

Some unique pop songs here. Mixing slick keyboards, jazzy rhythm section and the honey sweet voice of Michelle Bell. What makes this album is the seemingly unlimited amount of instruments involved. Somewhat psychedelic sound reminiscent of old Ban-shees. TWISTED ROOTS INFO: 1534 S. Beverly Drive #3 L.A. Ca. 90035 (DH)

Lords Of The New Church - Is Nothing Sacred

Ever since their first L.P., I've been a loyal fan of the Lords. If you take a liking to pop music with a snarl, then these boys are for you. This album is a little weaker in the imagination dept. than the first one, I mean how can you beat such tunes as "Livin On Livin" or "Russian Roulette". Those toons had a rebellious type of feel behind them. Not selling this outing short though, as it has such moments as "Dance With Me", "Black on White" and even includes a decent cover version of "Let's Live For Today" by the Grass Roots. One other toon here is a song about none other than J.T. called "Johnny Too Bad". One point I wasn't too enthralled about was the extensive use of a horn section, though all in all it's probably a fair compromise to what they come across live as. (Arbuckle) IRS

MARCHING PLAGUE - ROCK N ROLL ASSHOLE 55SONG EP

These guys hail from San Antonio, Texas. Rather fast toons with a sense of humor (sic), and 'Oh No' is neat but don't turn to the lyric sheet. The title track definately stands out from the others. Adam Brogley P.O. Box 15392 San Antonio, Texas 78212 (DIK)

CIRCLE JEKS - Golden Shower Of Hits

You want find any thrashers like 'Red Tape' or 'Letter Bomb' but more straight ahead rockers, possibly aimed at a more diverse audience. On songs like 'Bad Words' the CJ's prove they can write great lyrical masterpieces like the Ramones, good thick guitar sound and of course the rabid vocals of K. Morris are still ever present. Then enter songs like 'Rats of Reality' sounding more like old B. Sabbath or latter day B. Flag. 'Junk Mail' comes through and possibly saves this disc but the rest (a medley of sorts) could have been used for some unexposed thrash band. Good for a laugh. I haven't heard the record but now I gotta write ab out it... (DH)

NINA HAGEN - FEARLESS

The ex-Berlin brat scores again with more songs about space travel, religion, and other weird and relevant things close to the (her) heart. This time she opts for a more "danceable" album to get her "message" across. Favorite pop song on the album is "The Change". A must for all Hagen fans. CBS (DH)

THE FREEZE - LAND OF THE LOST

If the guitar sound here don't get ya, then better start checkin the latest DURAN DURAN. Unrelentless. This album quite simply rips! Modern Method 268 Newbury St. Boston Ma. 02116 (DH)

MISFITS - EARTH A.D.

Nine toons here by the self-named masters of horror rock. (?) This album is long overdue to say the least. Granted it is great but they must have looked Spot in a coffin during the production. It's so muddy, where are the vocals? But if you're a MISFITS diehard you'll no doubt buy it regardless. Plan 9 P.O. Box 3112 Grand Central Station N.Y. N.Y. 10163 (DH)

AVENGERS

Not enough can be said about a band like the AVENGERS. They pioneered some of the best sounds back in 77-78. Many bands picked up on their sound and added their own formula. This album covers the majority of their singles with either different or remixed versions. A bold cover of "Paint it Black", a kick ass version. All the tunes on this album coin a memorable era-circa 1977 they're filled with honesty and a real true grit(?) to Rock n Roll. "We are the one" and "White Nigger" are classics in the sense. A great documentation of a great band. (ARB) C.D. 1230 Grant Ave. Suite 531 S.F. Ca. 94133

RED TIDE - RUNDOWN (Cass.)

O-K, this is the deal, ten killer tunes for three bux, and it doesn't stop there. These three young men from Victoria are pissed, and they tell you on this recording. Tunes like 'Cruise Missile', 'Nato-Actionaut', 'Mary's Black', 'Analogy Soup', and of course 'Reagan Sucks'. Jon shows us he can sing and still smoke out a lead. But Hey, lovely backups on 'Milk' (MOO). Mail out today for it. 5392 Figgard Victoria, B.C. V8W 1R5 (DIK)

BITTER PEACE--"Unexplained Pain"

Cassette only. Local. Seems to cause extre nervousness because of lyrics, sarcastically political, reminiscent of public schools designed to drive students crazy, and who isn't angry at politics, anyways? No leaders, just equal input, but vocals are just a bit more equal, and why not? (there's no lyric sheet) This band's evolved perty kickass from a past of unemployment, lyrics about repression, and now functions like a tyronnausaurus... perty fuckin' wild. I'd say fer sure it's worth it.

SLUG LORDS: "Trails of Slime"

From SLUGTOWN, S.F. As a friend of mine listened to "Billie Jean" he thought he heard "Fettucine is not my bag"; in very much the same way I reason that somehow somewhere somebody is surfboarding with a rhetto blaster that is playing this but I'm just a nasty old fart who really has no right to say anything about others' efforts to rise above conditioned states of apathy.

HANOI ROCKS - BACK TO MYSTERY CITY

From the album cover and liner pics one would tend to label these guys a poor mans N.Y. DOLLS. You must have taste for good old Rock n Roll and pop if ya even consider giving this a listen. After sampling this latest record I'M convinced these guys come out of the same school of rock as the BOYS, RUTS, and DOLLS. There's no real grinders found here, just alot of songs that sound like their obvious influences. I would have thought after listening to this that they could have been a tad more original. The potential is definately there. The tunes range from slow pop tunes to 77 style RnR. To be honest I like these guys, they effectively bring back the sounds of their now departed influences. (ARB.)

CRAMPS - SMELL OF FEMALE

Live CRAMPS! Say no more. Four originals, two covers of throbbing, deltone, psychobilly. They've been hiding for awhile, making us wonder when or if they would indeed surface again, and they've come back stronger than ever. Enigma P.O. Box 2896 Torrence Ca. 90509 USA (DH)

WILLFUL NEGLECT-Justice For No One

Upon returning from our tour I realized my stereo had been sold to pay for some previous debts incurred to the household in which I was hanging my hat, as it were, so's I had to review this album at P.O.R. headquarters, this disc is a very fine piece of hardcore, and were talkin hardcore here, no tune doesn't shred the hallowed halls of rock'n'roll to ribbons. Musically this band cuts and cuts deep. Lyrically they tend to lean toward the white collar beefs, that we all suffer from... and that.. well it suits me fine. I really dug these guys in San Hose they cooked, I'd give this album full marks for honesty on a true human level and strength through true conviction. If there's.... Justice For No One... then this album deserves total Justicel

NEGLECTED RECORDS (JG)
49 Battle Creek Pl.
St. Paul, M.N. 55119.

ENIGMAS - ENIGMAS

The Enigmas hail from Vancouver and definitely have an alternative type of sound, that meaning a cross section of possible underlining influences. This does not mean that they sound like anyone in particular but upon hearing it I felt they have a good, poppy, if not danceable sound, reminiscent of maybe B 52's (the music not the vocals) on the opening cut "Teenage Barnacle" from there they go on to 'Pancho Villa', which is almost Clashlike lyrically but a hell of a lot better than anything The Clash have done in years. From there they 'Roll With The Funches' a rocker of sorts with a good, solid hook and a nifty sax break in the middle. Very punchy toon. Side two is much of the same, tight rhythm section, crisp guitar, very professional package all in all. Of special note is the cover, a color foto of a red question mark (which is their logo, I think) and I'm not sure what else, maybe just liquid lights. These cats are comin here soon so I fully advise everyone to check em out, they're good. Mystery Records: I207 East 14 th Ave. Van. B.C. V5T 2P2 (R.D.)



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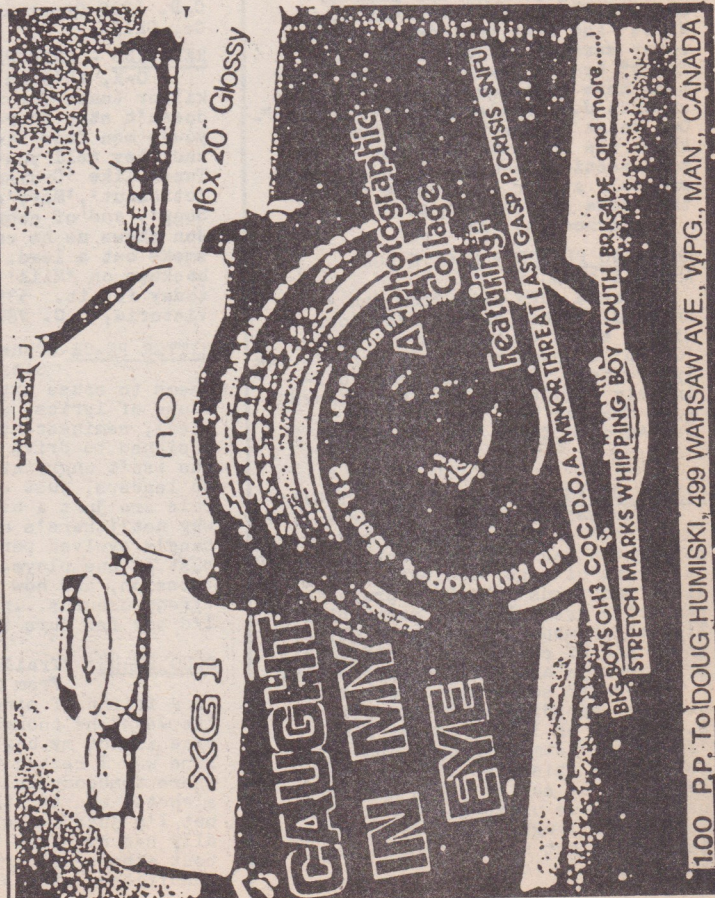
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Well here it is finally the interview you've all been waiting for.. Blah Blah, I don't know why it took us this long to get around to talking to this four midgets er individuals I mean it just did, maybe they never gave us enough money before or somethin who knows? But here they are now to answer all and everthing you ever wanted to know about these charismatic, intelligent outspoken... Anyway for their sake they are:
 Duncan: Vocals, Randy: Guitar, Karen: Guitar, Yoda: Bass, and Teddy: Skins, oh right there's five guess we didn't see one... and now without further ado heres..



LAST GASP

YOU HAVE SOME NEW MEMBERS SINCE LAST TIME WE TALKED TO YOU?

K - Well last time I had just joined and now E.K. is out, and Yoda is in. Otherwise it's the same.
 WHERE'D YA GET YODA FROM?

Y - From Quebec.

K - We're not too sure, where is Yoda from?

EVER PLAY BAUS BEFORE YODA?

Y - Yup, with V.O.A.N. and S.F.Y.
 OKAY, WHAT DREW ALL YOU TO THIS KIND OF MUSIC, THIS KIND OF LIFESTYLE?

K - Well this kind of music is just music that's coming out of us, so it's our own. Just playing your own kind of music.

Y - The last five or six years I've been listening to this kind of music. WHAT'S THE DIFFERENCE BETWEEN THIS KIND AND ANY OTHER KIND?

K - I listen to every kind of music. WHAT KIND OF MUSIC IS YOURS?

K - Our own, LAST GASP.

Y - Radical fast rock.

K - Some of it's faster some of it's slower, I haven't decided on it, I haven't thought about it lately.

WHAT ARE YOU TRYING TO TELL PEOPLE THROUGH YOUR LYRICS?

D - A lot of the lyrics are about personal experiences and stuff.

R - Everyday life.

D - Just talking to people and stuff, and about people who waste time and don't do anything, have fun don't let things get in your way.

Y - Yoda writes all the songs!

K - We're just getting to a point now where all of us, hopefully, can write music and lyrics easier. Open up the communication lines, and sit down and try to write instead of one person coming up with music, and then uh, Dunc coming up with the lyrics and then putting them together. Hopefully now we'll be able to write as a band a little bit better.

WHY DO A LOT OF BANDS OF THIS TYPE WRITE RADICAL OR REBELLIOUS LYRICS?

Y - Well my everyday life is pretty radical I guess, I do what I want I'm a pretty rebellious dude.

WHAT ARE YOU REBELLING AGAINST?

K - Freedom, the right for freedom. SO YOU'VE GOT NOTHING TO COMPLAIN

ABOUT HUH, YODA?

Y - I got a few things ya, but I ain't tellin you!

WHERE DOES YOUR INSPIRATION FOR SONGS COME FROM, DO YOU JUST SIT DOWN AT PRACTICE AND WRITE A SONG, OR IF SOMETHING HAPPENS DO YOU SIT DOWN AND WRITE ABOUT IT?

D - I don't sit down and write a song and go, okay I'll write some lyrics about this today or whatever just whatever happens..

K - I think he gets surges where he sits down and writes.

ARE THE LYRICS JUST THERE TO FIT IN WITH THE MUSIC?

D - No.

T - We don't just choose any lyrics, we go through a number of songs that we have and pick out what's the best ones to fit the song.

IS THERE ANYTHING PEOPLE CAN LEARN FROM YOUR SONGS?

K - If they listen, they can hear them.

CAN THEY HEAR IT ON A P.A. SYSTEM?

K - Maybe you can catch some..

DO YOU THINK THEY'RE LISTENING?

K - Hopefully, some are.

D - I get the feeling a lot of people aren't listening.

IF YOU HAD THE CHANCE TO PLAY A CONCERT TO SAY, 10 THOUSAND PEOPLE OR MORE WOULD YOU? DO YOU THINK THEY'D LISTEN?

ALL - Yeah.

WHY?

K - Why not?

T - For the money.

R - To anybody that's willing to listen.

K - That's too big of an if. We'd just go up there and play, how they react is their business.

D - It'd be the same thing playing for 10 people or 10,000.

A LOT OF BANDS, NOT JUST IN WPG, SEEM TO BE IN COMPETITION, THERE'S NOT MUCH OF A BOND BETWEEN BANDS ANYMORE. WHY DO YOU THINK THAT IS?

K - I think it's because there's so many people now that they're branching off.

D - There's so many bands that some-

one always wants to try something new.

K - Someones always got to follow the leader or something, where they go

"Well I'll believe in what Ian MacKaye says. I think basically the nucleus of people are joined together but people just branch off. I'm not sure why. I try not to be too personal, I just do whatever. People just have to have some sort of scapegoat or something."

T - A lot of people in bands always go, "Well I don't like this band, or I don't like this person in that band" So a lot of people end up turning off things in that way.

SO HOW CAN YOU GET AROUND THAT?

D - Mind your own business.

K - Set an example, just do what you do.

Y - I think that anybody who's in a band should always help each other anyway, I always help other bands, and go out and watch other bands, maybe I don't like all the tunes, but I'll go out and see them. I don't like saying a band is shit just cause I don't like one of the guys in the band. I just don't like doing that. I like supporting all the bands.

K - What was the question?

R - If I had my way it wouldn't be split up.

ARE YOU GUYS UNIQUE AS A BAND, WHAT SETS YOU APART FROM 100 OTHER HARDCORE BANDS?

Y - We're all short and we got a tall singer.

K - It's just our own music, we don't do covers so far. To me we have a different style from say, BITTER PEACE, or SOME WEIRD SIN.

WHAT DOES THE WORD "HARDCORE" MEAN?

K - Just another stupid label.

Y - We appeal to a Hardcore crowd, I don't know what you'd call Hardcore, I just know us and a lot of other bands are labeled Hardcore.

K - It's just a crowd of people who do things a certain way.

D - It's just something that shocks the mainstream.

WOULD YOU KEEP DOING THIS IF IT BECAME INCREDIBLY POPULAR AND COMMERCIAL SUCCESSFUL?

K - If you keep writing your own music then it's going to be original hopefully, cause it's your own music, it's what you write, if you want to write music that's commercial, then go ahead.

D - Just keep on doing it if it's

from the heart.

R - We don't write music to suit certain crowds.

K - Just keep doing what you want to do, mainly.

R - And if that happens to make you money...

K - Just do your own thing instead of this or that because it might make you a million. You know if someone said, here write this three chord song because it'll make you a million and please everyone, I don't know...

D - I wouldn't do it.

Y - So we'll write four chords.

SO WHERE DO YOU THINK YOU GUYS OR THIS MUSIC WILL BE FIVE YEARS FROM NOW?

K - Five years from now? I can't even think five minutes from now! We won't be living at Wentworth, that's for sure. We're all looking for a place to live right now and Landlords are

disgusting.

Y - That's what we're rebelling, against! Landlords!!

DO YOU ALL WORK, OR DOES THE BAND SUPPORT YOU?

D - The government supports me.

Y - Trying to get a nickel of band money from Randy is like trying to get Tuna out of a Salmon!

K - We're doing good though, we've been saving for two months to do a recording.

HAVE ANY PLANS FOR A RECORD?

K - Hopefully we can get it together.

R - Hopefully we'll get gear that works, so that we can go on the road.

Y - We have this plan on doing a record with the UNWANTED in the spring, UNWANTED on one side and us on the other. We split the costs of pressing and pay for our own recording.

WHO'S GOING TO BE BETTER?

Y - Ha Ha We are obviously! Hey, edit that! We have wicked new toons, it's gonna be great!
HOW WELL DO YOU GO ACROSS WHEN YOU PLAY OUT OF TOWN?

R - Edmonton, we went over real well. K - Lots of skinheads in Edmonton. Last time we played here we were 'at that good. Wellingtons has been our best show.

Y - No way! The first time we played The Royal Albert.

SEEMS LIKE A LOT OF BANDS ARE PLAYING IN BARS THESE DAYS, IS THIS THE IDEAL PLACE TO SEE A BAND? ARE YOU MAKING ANY ATTEMPTS TO PLAY ELSEWHERE, LIKE AT YOUNGER ALL AGES SHOWS?

D - We got a gig in March at Sturgeon Creek High School.

K - If we could find a bar where kids could come in and get their hand stamped.

R - It's easier to set something up in a bar.

D - A hall is a better place, there's no age limit and no assholes running around bugging you to buy beer.

Y - Zoren is an asshole I haven't danced in about a year and he told me I was the cause of "Slam Dancing" SO WHY DO BANDS CONTINUE TO PLAY AT PLACES LIKE THAT?

K - Lack of places to play.

D - I don't know only one person does shows there now.

Y - I say we should boycott the Royal Albert!

WHY THE NAME LAST GASP, WHAT WERE YOU THINKING OF WHEN YOU NAMED YOURSELF?

D - LAST GASP can mean 100 different things, you can take your LAST GASP in any way.

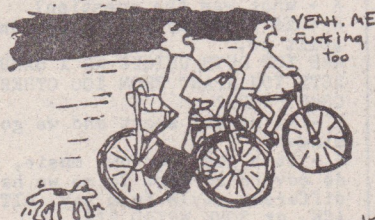
R - We were thinking we were needing a way to name ourselves.

** The interview ended here I guess they started being real snotty and aloof so I cut them off, also Yoda started talking about sports and the Canadians too much and it just got real boring. Maybe they'll have a public forum one day and we'll get the answers to all those questions they wouldn't answer here.....



JOEY SLIMEBAG & BOBBY LONGHAIR* SEE

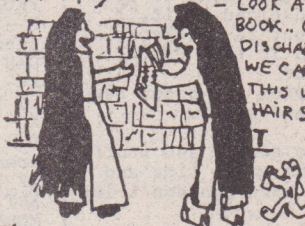
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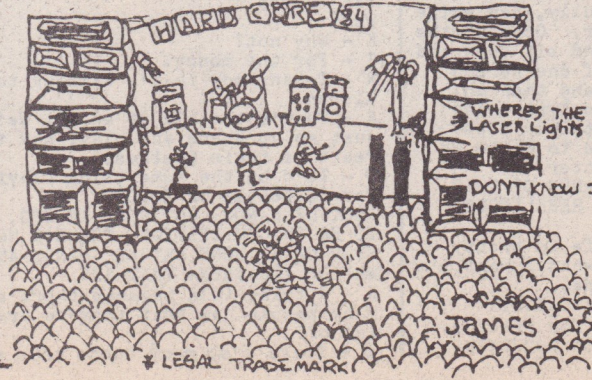
HEY JOEY... I HEARD A PUNK ROCK BAND CALLED DOA ARE COMING



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MINNEAPOLIS DU

To say that HUSKER DU have evolved from their first album 'Land Speed Record' is a non-statement. It also stands to reason that a band that has been around for so long is subject to change, and in HUSKER DU the change is obvious. Although we find it strange that the Huskers have never played Wpg untill this recent show we also admire the band for their non-conformist attitudes. This is a fanzine and typically we interview bands we enjoy the most. In the case of the Huskers, we watched and listened with open minds and although we felt the Huskers were competent musicians with a fresh, honest approach, we honestly weren't impressed. Call us hypocrites, here's what happened.

HUSKER DU are:
Bob Mould: Guitar, Vocals
Greg Norton: Bass, Vocals
Grant Hart: Drums Vocals

WHAT'S MINNEAPOLIS LIKE THESE DAYS?

B - The Upper Deck closed, that was a place where alot of bands played for alot of years, it closed in October.

I HEARD IT WAS A RIOT?

G - The whole thing was advertised as "The Last Night Ever" at the Upper Deck. I'd left by the time any trouble had broken out, but it seemed like there was alot of underlying things happening that caused things to erupt. The bouncers un-

plugged the band, they started bouncing... The papers said it was an all out riot.

B - It was a tax write off. But there's still the Seventh St. Entry, Duffys.

WHAT HAVE YOU GUYS BEEN DOING?

B - We were out on the West coast in October and we went out East in December. We haven't been travelling that much compared to what we used to do. We used to tour constantly. It gets tiring after awhile. We're gonna take a break for awhile, about four or five months.

GONNA RECORD ANY BANDS ON YOUR LABEL?

B - Yeah, we got two singles coming out this week on Reflex, OTTOS CHEMICAL LOUNGE, and FINAL CONFLICT, and we're gonna start work next week on GROUND ZEROS' album so that should be out in about four or five months.

ARE YOU STILL ON YOUR OWN LABEL?

B - No we're on SST records.

IS YOUR LABEL JUST SOMETHING YOU DO PUTTING OUT MINNEAPOLIS BANDS?

B - We don't have the money to put out our own records, silly as it sounds since we're running a record label. But what happens is you have put all this money up front for 5000 records, jackets, whatever, that costs alot of money. We just don't have

that kind of money to throw around its easier to work with smaller bands and keep it sustaining itself wheras SST has the machinery, the extended credit, stuff like that where they don't have to pay it all at once, being a smaller label we can't do that.

ARE ANY OF YOUR RECORDS RELEASED IN EUROPE?

B - The new ones out in Europe, so is Land Speed Record
HOW WELL DO YOU THINK YOU'D GO OVER IF YOU PLAYED THERE?

B - I don't know I guess we'd probably go over all right, just do what we're gonna do you know we're not gonna change our clothes or nothing. Or put shit in our hair or something. BLACK

FLAG got a real negative response it seemed like, they're doing alot better there now because the bands that were criticizing them have all pretty much fallen out of favor now, like the EXPLOITED. Its just nice to have the records out over there, it's exposure, we'd like to go over there we were supposed to go over there two times before. We're supposed to go over

there this summer. I'll believe it when I see the tickets. SST have their label set up over there now they also have contacts with a booking agent there who used to book alot of the bigger rock tours, so that may come through this summer.

WHAT BROUGHT ABOUT THE BIG CHANGE IN YOUR MUSIC SINCE "LAND SPEED RECORD"?

G - We change from every record. It always changes before we record the next record.

B - When we started out we had a number of different styles we could play and we tried to fuse them all together now it's just starting to work.

IS IT ALL THE ORIGINAL MEMBERS?

B - Yup

G - I quit

B - As of June 1979, early 79 about five years now.

FIVE BIG YEARS.

B - Yeah, can't say that about alot of the bands you guys have interviewed. Not that that's bad, just shows who's serious about it I guess.

HOW DO YOU KEEP, GOING SO LONG? WHAT MAKES YOU DO THIS?

B - Keep writing your songs, keep telling your stories, things happen every day, you gotta record em.

DO YOU NEED A LIKING FOR TRAVELLING IN CRAMPED VANS OR STARVING?

B - No, I don't like it at all but I do like playing, I don't especially like the way we travel but it's the only way we can afford to.

WHAT'S THE MOTIVATION?

B - Just to play, that's about it, I like music, I think we're good at it and that's why we do it. Well we know we're good at it that's what keeps us going.

G - I like writing music and making records better than I like playing. But you gotta play, playings great.

B - That's what we do it for just to play, I mean we're not trying to subvert the youth of North America, we're just out to play our music. SO AFTER PLAYING THIS KIND OF MUSIC FOR FIVE YEARS HOW HAVE THINGS CHANGED?

B - People have gotten incredibly serious.

IN WHAT WAY?

Nobody's having any fun. It seems like alot of people want to make it like this is a cause, like we're into this music for a cause, or we're into this music for an end result, you know I'm just into this for the music people who are into it for political motivation I don't see any point really. There's this thing in the 80's this literal radical thing, like feminists and alot of the hardcores and stuff where everything is taken at face value, like bands will come through and say stuff like, "Well, the U.S. is fucked like because we got all this evidence that we looked up in a library" It's all this literal interpretation, like feminists, that rape is violence against women, is so literal you know, rape is exploitation against men as well. It's like they only take what they want, like the radicals who just have this little bit of information that is true, but they construe it so that it justifies their cause completely. And theres no room for argument because it's a fact. You know if you start arguing on an artistic or personal level it doesn't matter because they're looking at it strictly in a literal value. That's something that's really changed alot, when I first got into the music, people were concerned with things, there's nothing wrong with that. But people weren't

justifying every.... It's just like it was a change ya know, something to do. I'm not into changing political shit. SO WHEN YOU'RE UP ON STAGE THEN, YOU'RE NOT REALLY TRYING TO SAY ANYTHING, IT'S JUST "COME ON UP AND HAVE A GOOD TIME"?

B - Well not so much that, we're trying to say things, we're trying to tell stories but we're not trying to dictate dictate to people. There's a difference dictate to people. There's a difference, it's hard to explain, we're trying to influence people to look at things that happen in their life. You know, we're not just picking isolated incidents and saying "This is a horrible ghastly act of war" or something. LIKE RAGGING ON ATOM BOMBS.

B - No, well I don't like em either ya know. I don't wanna die, could really put a cramp into the weekend.

G - Destroy your records.

B - Ya know, we just relate incidents or tell stories that could happen to Joe Average. We're not just getting up there and saying, "Hey Party Down" but we're not saying, "Hey this is dead serious, Here's our manifesto" it's like we're somewhere inbetween.

G - This is the way we look at it, take it or leave it.

B - Yeah, we're just telling our stories we're not trying to change everything, we couldn't do that we're only a band

G - If you wanna do something, clean up your house, straighten up your own bathroom. Before you start.. If people would take a look at who they buy dope from and then elect them President so they can stop complain-



ing about Reagan, I mean it's the same fuckin thing.

B - It doesn't matter who's in there you guys know that. It doesn't matter who's president or who's running the country, cause they don't anyway, all they are is a spokesmen. They don't have anything to do with it, everyone thinks they push the button and they make all the money, that's not it. There's thousands of people in the political system that have more control than the President, it's just they aren't as cute, they don't have a grandfather image. It's a machine, wheels or gears or cogs, they all fit together. It's like a puzzle, put it all together and you have this image. That's what gets presented, you finish the puzzle and you show people the end result. You don't show them each piece.

SO WHAT'D YA THINK OF THE PLACE YOU'RE PLAYING, THE ROYAL ALBERT?

B - Not much, not much at all. We signed a contract to come up and play music, we didn't sign a contract to control the crowd. SO WHY DID YOU TELL THE CROWD TO SETTLE DOWN?

B - Cause he threatened to cancel the show if people didn't behave. Tonight I don't care, people can do what the fuck they want, I'm not going to tell them what to do. It's like the laws are so intricate up here, dance permits and bar permits it's beyond us. We have no idea what all that stuff means. I can understand what he means though, the Fire department sat outside for the duration of the show and for half an hour after. They sat outside because if they thought he was over the capacity they would have come in. The guy obviously wasn't anticipating the turnout. Even if he was he did a couple of things that I just can't imagine any clubowner doing. He wouldn't let the people with the video camera in, there's nothing like turning down free advertising (for the bar) also we got the writeup in the paper, it's like a standard rule when we play that press people are let in free, no questions asked. Because they publicize your bar for free, and they publicize the band for free. For him to do anything other than that was just bad business. It's the most foolish thing. HOW ARE CLUBS IN MINNEAPOLIS?

B - We get contracted to play music, we play music, they hire the bouncers the doormen. About half our shows are all ages, and we do half regular 19 and over shows. We have to do cause we've got a crowd that's underage, and we've got a crowd that drinks. We try to satisfy both. People that drink when they go see bands will not go to an underage show because there's no booze. YOU GUYS SEEM TO HAVE A BEEF OR DIFFERENCES WITH THE REPLACEMENTS, CARE TO EXPLAIN?

B - The REPLACEMENTS are on Twintone Records, Twintone is a major independent label striving to act like a major label. They're really into artist development and all this kind of stuff massive press lists, they have an incredible overhead. They sit there and they just call radio stations to make sure it's being played. Service the radio stations service the press, then do follow up calls all that. That's like some kind of money that we'll never see. It's more aesthetic differences than personal differences. I have nothing against them, it's just the way they do things I would never want to be part of. REPLACEMENTS specifically are a fine band, they're a great rock n roll band. They have alot of things going for them, lets put it that way, that we don't have. By the same token we have alot of things going for us that they'll never have. HOW DO YOU LIVE UP TO YOUR REPUTATION OF BEING "THE FASTEST BAND IN THE WORLD"?

B - The songs that we wrote back then that were real fast around '79, '80, '81, don't really hold alot of meaning for me three years later. It's sort of hard to get up there and play a song and act like you're into it. I play songs that I'm into I don't play songs that I act like I'm into. I play songs that mean something, most songs that we played for three years we beat em into the ground. We just got tired of it.

G - Maybe someday we'll write an entire set of material that's like you could play forever and make us happy everytime we play it, but I don't see that happening.

B - It's just a matter of being into your music, that's the arena mentality, playing all the favorites, that's the way I really look at it like the bands that get up there and just play the certified gold, and

its real easy, people know what they're getting. With us it's more the people should enjoy the fact that we branch out, we do things that may never get done again live or may never sound the same again. We don't do carbon copies of our songs, per say, we change things around alot. WHAT HAPPENED WHEN YOU CAME OUT WITH "IN A FREE LAND" AFTER "LAND SPEED RECORD" WHICH WASN'T AS FAST, WHAT WAS THE RESPONSE?

B - Well the B side was still two quick rippers, the A side was a little stronger, a little more structured song. It's evolution, we didn't completely abandon the fast stuff, on the new album there's seven or eight fast ones, but by the same token there's twelve medium tempo ones.

G.N. - Hopefully the longer you do something, the better you're gonna get at doing it. Whether it's playing an instrument or writing songs. I think we're writing better songs.

B - They mean more.

G.N. - So why take up a limited amount of time for the amount of time for the songs that we've played 150 times.

YOUR FIRST SINGLE WAS ALOT SLOWER THAN THE LATER STUFF.

B - Statues? Yeah, we were in a bad mood when we put that one out.

G - Those were the only slow songs that we had at the time.

B - That was pretty much the opposite of what we were doing live. We were doing maybe six or seven in that vein compared to thirty fast ones. So we took the slower ones.

IN ALL YOU GRUELLING TRAVELS ON THE ROAD, WHAT'S BEEN SOME OF YOUR WORST EXPERIENCES?

B - Trouble doesn't seem to flock to us like other people. I don't know Iowa City was weird, this guy was being real obnoxious and demanding that this punker type girl give him a ride home, like pounding on her hood and stuff. We had to pull out the hardware like the tire jack and stuff and tell him to get out, the cops came and arrested her and let him go. That was kind of strange.

G - This band we were staying with in San Francisco, their landlord came by really early in the morning with his fuckin Dobermans, and ended up pulling a knife on one of the guys going "I'm gonna kill you!" and all this shit.

B - We drove seven hours on a tire with no tread once. That's scary.

G - That's even more scary!

WHO'S YOUR FAVORITE WRESTLER?

B - Favorite wrestler? Don Morroco.

G - Don Morroco, and the Crusher.

The Crusher I like cause he's someone that's always been around.

B - I hate the Crusher.

G - Mr. Torture! Mr. Sayito!

B - Ventura ans Sayito are such an unlikely pair, Sayito's good for tag because he gives such bad interviews. That sort of nulifies any ability in the ring.

G - Now listen here Jack!!

B - The interviews are more important than the actual interviews sometimes. As far as selling it on T.V., they're trying to sell a product. Ken Patera has the best dye job in all of professional wrestling, you never see a black root in his hair.

IS THERE REALLY A RIVALRY BETWEEN PEOPLE IN MINNEAPOLIS AND PEOPLE IN ST. PAUL?

B - Depends if you talk to WILFULL NEGLECT or not. There is I mean there's the Missisipi River. Minneapolis is an urban metropolitan city St. Paul is an urban residential city. There were factions for awhile but it was something people

fabricated to give them something to do. What kind of gripe is there, who fuckin cares, ya know we could say Minneapolis rules over Thunder Bay or something, like what's the big stink about, what's the big deal. It just gives people something to gripe about. It's like "We're from St. Paul so we're gonna wreck the bar".

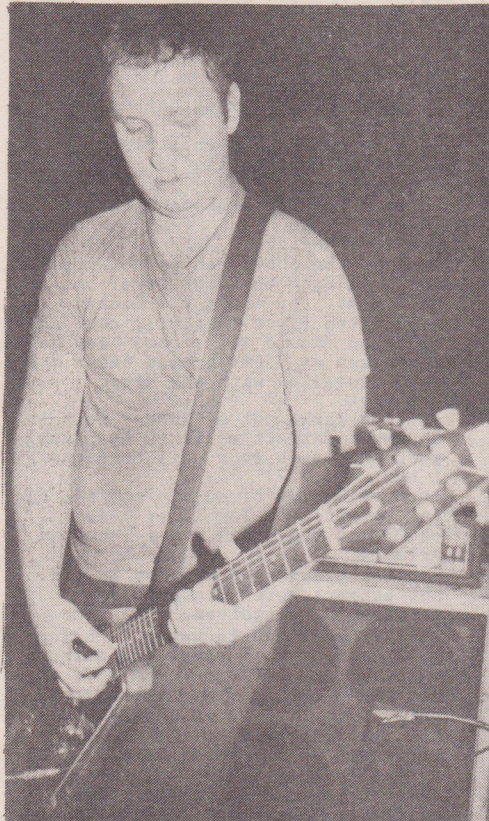
G - Funny thing is people from Minneapolis get totally lost in St. Paul and it doesn't make any sense, everything is ass-backwards. And it's the same thing, with people from St. Paul they go to Minneapolis..

B - Cause everthings in order there, Ha, Ha! That's sort of like the L.A. syndrome, ya know we're Hollywood punks, we're Ventura punks, we're Orange County, we're Valley punks. You know, big deal, it's like gangs, little kids, it's our sandbox don't play with our toys.

DO YOU EVER GET SHIT WHEN YOU PLAY OUT OF TOWN FOR NOT LOOKING LIKE PUNKS?

B - We don't have to pay any attention to it we're on the stage.. they give us the microphones don't they?

G - I had to laugh when we played in Boston cause here's all these people with really short hair, like everybody and here we're all going, boom, boom, boom, (imitating unknown musical instrument)



B - The only people that give us shit are Timothy Leary and Ken Keasey, ya he's got a mohawk now.

G - Actually a reverse mohawk! It's nice not to be recognized in bars.

G.N. - It's like when we pulled into D.C. at the 9:30 club, we're pounding on these glass doors to get let in, somebody walks over and sees me and Bob and they walk away, and we're supposed to be loading in. Finally this guy comes over and we go "Hey we're HUSKER DU we're the band" and the guys just looking at us like "yeah right, you're the band?" He let us in.

G - It's like we know we're in a band, we don't have to prove it by dressing one way or another.

B - People can do that, if you're into it, fine, it's whatever you feel comfortable with, if you wanna look like a hardcore punk go ahead.

We're not into the censorship thing, peer pressure that's all it comes down to. It's not like we're non conformists on purpose. There's people that do that, try to be untrandy on purpose because that in itself is trendy. It's just what I wear, these are my clothes, you know. Clothes don't play the guitar and sing, clothes simply cover up my genitals, that's about all. It's conforming to a non-conformist group. I just look at it that people should be comfortable with what they do, and be able to defend whatever they're doing. If somebody gives you shit about the way you look, you should be able to do whatever you feel comfortable about doing, just like say, "I don't have time to be bothered about your opinion because I'm comfortable with it. Defend it however you feel justified.

WITH "EVERYTHING FALLS APART" YOU GOT MENTIONED IN SOME MAJOR PUBLICATIONS, HOW WOULD YOU FEEL MAKING THE JUMP TO "THE BIG TIME"?

B - We just keep doing what we're doing, once everybody else catches up with it.. We're not gonna change to get popular, we're just doing what we're doing, and getting popular by doing it. I think that's the best formula you could have, just do what you're comfortable with and see what happens. We're not gonna ya know, "cop out"

G - If our records sell good five years after we release them, then...

B - In other words what you're asking it seems like is would you guys or, how would you guys sell out?

NOT NECESSARILY, WHAT WOULD YOU DO?

B - How would we handle it? Probably get a road manager, an extra roadie, maybe a better van, that would be about the only way to handle it. We'd still do the interviews, we'd still do the photo sessions, we'd still play the shows. We'd still do the the same things, it wouldn't change us, my lifestyle wouldn't get more expensive if I had more money, I'd just simply have more guitars more than likely. I'd put it into something more tanzible instead of eating expensive food. DO YOU THINK THAT ONCE THE PSEUDO BRITISH INVASION MARK II IS OVER THAT HARDCORE WILL CATCH ON COMMERCIALLY?

B - Oh you mean like that British dance stuff. I don't know what do you guys think is going to happen. (*Oh lord! Praise bel someone asked us for our opinion! This was not supposed to happen! We were supposed to ask the questions here not them! We were caught in a dilemma and here is what we said!)

I. Uh, I hope it doesn't.

2. Uh, I hope it doesn't!

B - Ya, see that's the thing, you have to be prepared if you think in the back of your mind that maybe you're gonna get caught up like the sixties movement did, you have to think about those things if you're really serious about it. To us we're playing our music, I throw away the labels when I start playing. All the labels and categorisations go out the window as soon as you start playing the music. If you can overcome come that, cause there's bands that go like, ya we're hardcore, we've got the X we've got the Straight Edge. You're completely

isolating yourself from a possibly larger audience, if you've got something important to say, why not say it to more people? If we get popular we'll just keep doing the same thing, there's nothing wrong with having more people listen to you. If you don't then maybe you're afraid that you don't have anything to say. Like, "I only want this, I don't want to get popular, cause I know I'm full of shit, and only 12 year olds listen to what I'm saying". You can't change your frame of reference, we're talking to everybody, we're not talking to Straight Edge we're not talking to hardcore, we're talking to everybody. BUT WHAT ABOUT PEOPLE LIKE JOE STRUMMER, WHO SAID THINGS LIKE, "WE'RE GONNA BUILD A RADIO STATION WITH OUR MONEY" ?
B - It probably went up his nose.

Well that's the thing, it's like the anarchy thing, who's gonna run the boat once it's sunk? It's that kind of shit. It's like everybody else, if I had money I'd do this, if I had money I'd do that, it would be for the good of all my fellow punks, that's bullshit. If you had money like that you'd do whatever you damn well felt like. At least if you were smart you would.
G - You'd try to satisfy your most paranoid fantasy in your whole life like Elvis.
B - Like Elvis did ya, or like any of those fat drug addicts with the Hawaiian shirts on.
YOU'D HAVE TO SELL A HELL OF A LOT OF RECORDS.
B - For a number of years. Ha, Go Go's do you think they're rich now, where did they go? Where do a lot of these bands go? Look at all these

people that sold zillions of records 2 years ago, they don't have anything to show for it now. The KNACK, that's probably the best example. When a record goes gold they ship 250 thousand copies, they only have to sell 2, it's shipped, whatever they ship it's "shipped gold" you always hear that term, or this record "shipped platinum" in two days. When one of our records sells 10 thousand we're gonna make a lead one and we're gonna have a big stink in Minneapolis, call a press conference and get our "Lead" records. Then at the end we can do a gig and have towels around our necks and bow. ANY LAST WORDS BEFORE WE MARCH YOU OFF TO THE GALLOWES?
B - I don't know, just people should do whatever they're gonna do, I guess and not listen to...bar owners, just do what you're gonna do and do it well, that's about it....

MAKE YOUR OWN BEER!!



Commercial beer:

- uses up to 52 chemicals to boost production rate, etc.
- is artificially carbonated
- is heavily taxed
- is made by large corporations who care only about profit and who have wiped out the smaller breweries, thus limiting the variety of beers available.
- is made by large corporations who spend millions on macho, brainwash commercials.

Home-made beer:

- is one fifth the price of commercial beer (about 15¢ a beer)
- you pay no tax on the ingredients
- is naturally carbonated
- tastes much better
- doesn't make you feel bloated or give you a headache
- can be made as strong or as weak as you like

- requires only a few hours actual work

Equipment needed:

- 1 six imperial gallon plastic bucket (primary container)
- 1 5 imp. gal. plastic or glass carboy & airlock (secondary)
- 1 six ft. syphon tube
- 1 plastic sheet (1 yd. sq.) to cover primary vessel

- 1 hydrometer
- 1 bottle capper
- 6 dozen bottles
- 1 immersion type thermometer
- 1 gravity baster
- 1 box crown caps

Ingredients:

- 5 imp. of water
- 1 2 1/2 lb. tin of lite, hopped malt extract
- 4 lbs. corn sugar (dextrose)
- 1 bottle heading liquid
- larger yeast
- sterilizer for equipment
- beer finings
- yeast energizer

Most of the above can be obtained in kit form from the Wine barrel on Marion st. for about \$50 bucks. each batch after that will cost about \$13. You should get a good beer making book such as "Home brewed beers & stouts" (supplied with the kit).

Method:

- Boil a large pot of water, stir in the malt extract until fully dissolved, and leave at a boil for approx 1 hr.
- remove 2 cups of sugar from the bag and put it away for later use.
- dump the remaining sugar into the primary.
- melt the sugar by pouring in the hot extract water mixture, stir until fully dissolved.
- put in enough cold water to bring the level up to 5 gals. and stir well.
- if the beer is not at approx. room temp, wait till it is and record the specific gravity.
- sprinkle on the yeast, cover with a plastic sheet, wait 4hrs stir cover again and leave overnight.
- a foam should start forming on the beer within 1-2 days, scoop off this foam and stir once more.

- when the specific gravity has reached 1010 (4-5 days from start) siphon the beer into the secondary container, and add the yeast energizer.
- take one cup cold beer, dissolve the 2 teaspoons of gelatin finings and heat to 180° (not boiling). Mix for 2-3 minutes cool it slightly and pour on top of the beer, mixing with a large spoon.
- top up the container if necessary with cooled boiled water.
- attach airlock (filled with sterilizer solution) and place in a cool room (65°) for 2-3 wks. when the beer clear and the S.G. is at 1000, it's time to bottle.
- siphon the beer into the primary container, take out 2 cups warm slightly in a pan, dissolve the 2 cups of corn sugar set aside at the beginning.
- pour this back into the primary, add 1 teaspoon heading liquid and stir well.
- siphon the beer into bottles (washed and sterilized), cap, keep in a warm room for 1 week, then move to cooler place. ed.note (like the fridge).



Loud Asylum Rules, er Soul Fast Rules, Loud Fast Asylums, oh sheeit.

We were all awaiting these. Weirddcoreprotège's "Who are these LOUD FAST RULES?, kid brothers to MAN SIZED ACTION and RIFLESPORT?"

The name LOUD FAST RULES conjures up visions of violent, leather clad roughnecks inciting violence on the dance floor, in a word, 'Punkrock'. Naturally we were curious to see how this band would live up to their name. Would they be loud? Would they be fast? Would they rule?

Perhaps LFR realized what an image they had set for themselves and decided to change the name before their sound fully evolved. This is obviously a transition period for a very dynamic group with incredible potential. Future LFR audiences will have no idea as to what sort of high energy rock assault awaits them, goodbye LOUD FAST RULES, welcome SOUL ASYLUM.

Danny - Guitar

Carl - Bass

Dave - Vocals, Guitar

Pat - Drums (Not present)

(SOME GUY IN THE ROOM WHO SAID HE WAS A FREE LANCE WRITER FOR MACLEANS ASKED THE FIRST ONE) WHAT'S YOUR NAME?

D - SOUL ASYLUM, it's an institution. C - No, it's incorporated man, it's a legal name. We certified it in the state of Minnesota.

D - We took the name, or actually we were thinking of taking the name, there's this bar, the only bar in Minneapolis and we saw the name on the calender..

C - Somebody had swiped it.

D - Yeah, we thought we were gonna play y-know so we called up and they said naw, it's some other band, someone stole it, so we had to steal it back.

C - We took the name by sending the papers to the state, and getting it registered.

D - We published it in like Business Journal and shit.

C - Nobody can take the name now, because it's mine legally. Apparently they thought about giving us some shit for it but I don't think they can now.

WHAT'S THE DIRECTION NOW FOR SOUL ASYLUM?

D - We recorded a record and it's gonna be out in the spring, it's on Twintone records in Minneapolis. SOME PEOPLE ASSOCIATE TWINTONE AS BEING A 'BIG TIME' LABEL?

D - They've been the fuckin worst in the world to us. But there's just no way around it.

C - Make sure you don't send them a copy!

D - Well it's like we're running around playing all these dumpy bars all the time and some guy goes, "You wanna make a record?" What are we gonna say? "No" I mean it's just whoever asks us, we're gonna take help from whoever gives it to us.

D - What happened was RIFLESPORT was supposed to go to Madison with the REPLACEMENTS, so I guess what happened was the manager from the REPLACEMENTS is the head of Twintone, and after we finished playing, this was 14 months ago mind you, he goes "Aw you guys are as good as gold, you wanna make a record?" We went "Yeah!" We've made a record and they don't really like it.

D - They're into like, a whole different thing altogether.

DO YOU GUYS FIT THE MIDWEST GENRE OF



SOUL ASYLUM

HARDCORE, OR ARE YOU DIFFERENT FROM ALL THAT?

C - Naah, Midwest Hardcore is Hardcore D - Minneapolis doesn't have hardcore.

They do but it's not like if you go out of town, there's 15 bands playing hardcore, it's all different. Minneapolis has got alot of good bands, alot of different tastes and styles..

D - It's not the same old shit, like going out west where there's a big thing all the time.

C - I don't think they worry so much about what other people are gonna think, or what they should be playin. WHAT ABOUT BOB DYLAN OR MC5 YOU GUYS PICKED A WIDE VARIETY OF COVERS?

D - (Laughter) No, those are broken shit songs, when shit breaks we play em.

C - Our equipment kinda fell apart.

D - Last night that first band that played broke the jack on my guitar amp.

D - MC5! Are you ready to testify! Are you the problem or the solution! DO YOU FEEL ANYTHING IN COMMON WITH THOSE BANDS?

C - That's the problem with everybody that listens to music, it's just a barrier, I mean I feel something in common with whoever I like whether it's Woody Guthrie or Darby Crash.

D - It's pretty weird that you ask that because that's what I think alot of people notice about our band, that we don't play a certain type of music. WELL OBVIOUSLY WITH A NAME LIKE LOUD FAST RULES, YOU'RE IMPLYING THAT YOU DO PLAY A CERTAIN TYPE OF MUSIC.

D - When we took our name it wasn't like the DK's and that kind of thing in mind at all. Cause I'd never even heard that stuff. We changed our name cause we hated it from the beginning.

C - Less people like the new name.

D - That's only because they know us and they're familiar with the old name.

C - Would you say that we're like that? Maybe we're loud, sometimes we're fast and we very seldom rule. I mean do we play loud fast music continually? I'd say that would be the DK's or the CIRCLE JERKS.

D - I think a name that talked about the kind of music you play would be like, too suggestive.

C - A certain Minneapolis band that we were supposed to go on the road with possibly, said they thought it would be great but they didn't wanna get classified in that genre, of LOUD FAST y know punk rock. So that in itself was enough, I didn't really need anything to make me believe it, but as soon as they said that I said, yeah yknow you're right. Anybody that picks up a record yknow, LOUD FAST RULES, they'll go, 'Punk Rock'.

D - People are having a hard enough time right now figuring us out, it doesn't do any good to mislead them any more.

C - It's like every city we go to people will ask us, "What do you think of hardcore?" What a question, what do you think of disco? C'mon.

D - Listen to this, we went to Oshkosh? with the Huskers it's like some fuckin I don't know what, it's like Punk Rock from Beloit(?) or Green Bay, it's just ridiculous they all sounded the same. Some guy interviewed us and asked us these questions, and they just didn't have anything to do with anything it just seemed so silly it was just like such a rut.

DO YOU THINK THERE'S MORE OF A TREND NOW FOR BANDS TO DIVERSIFY RATHER THAN PLAY AS FAST AS THEY CAN?

C - I think the trend is that's the trend, seems to me like if you're four dudes and you go let's form a band, let's play for all our friends all your friends are gonna be into, what are they gonna be into? They're gonna be into Hardcore music. Oh wow! It's sort of like, What? You're gonna play pop music because you wanna appeal to a certain crowd, it's like these bands are catering to these certain people, and that's just not for me.

D - It's like when we write a song we don't set out to write a hardcore song or whatever, it's just what happens.

(Talk here switches over to British music and the 'British Invasion' for some unknown reason.)

D - We get blitzed with that shit in Minneapolis, but it had to happen, okay look, everybody's got home computers and they can put that shit to music. That fuckin guy downstairs he played the same four songs both nights we were here, he had a thing that mixed 'Billy Jean' with 'In the morning you go gunnin.. Steely Dan and Billy Jean were mixed into one song. That just sums it up.

IN YOUR SHORT STAY IN CANADA, WHAT HAVE YOU LEARNED ABOUT THIS FINE COUNTRY AND IT'S CUSTOMS?

D - Me and Carl were just discussing that there's just alot of weird dudes running around. That's not bad though weird for me means interesting.

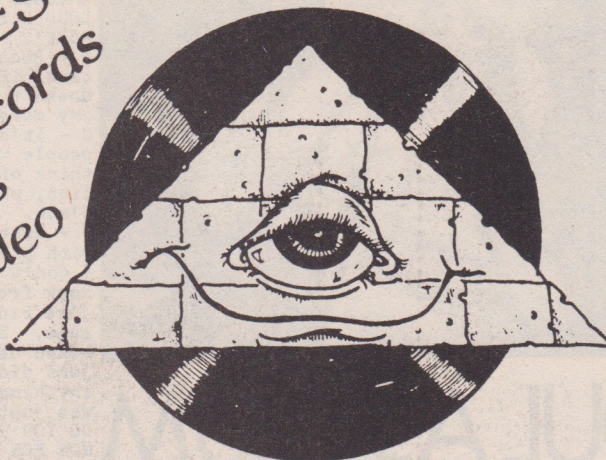
D - Everybody says 'EH' (No kidding?)



FRANKLIN SHULTZ SAYS: OHHHH, I'M SO SICK OF ALL THESE TRENDY BANDS SINGING ABOUT REAGAN.

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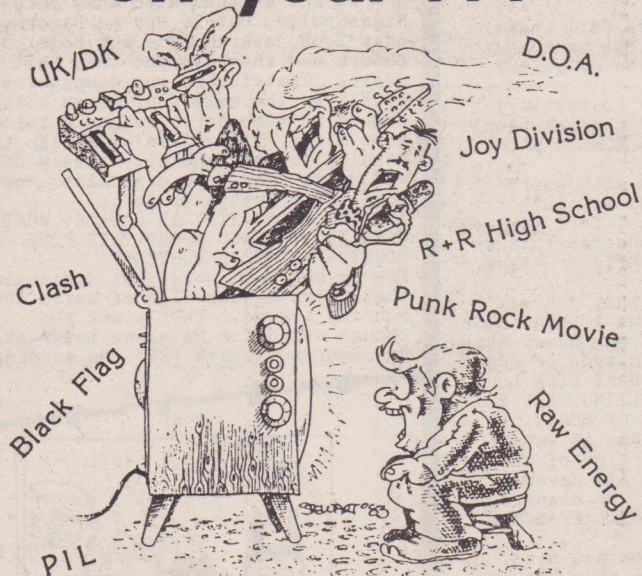


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IN YOUR FUTURE LIBERATION BOOKS

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A small illustration of a person standing and holding a large book.

In the early days of February, a group of three individuals calling themselves GHOST SHIRT SOCIETY blew through town and for those of us who were lucky/ brave enough to weather the sub-zero temperatures and pull out the snowshoes for the walk down to 22 Albert st. were treated to a refreshing and unique performance from these Edmontonians. GHOST SHIRT SOCIETY, sounds like a cult of runaway teenagers selling flowers at shopping malls doesn't it? The name... in case you were wondering, you were? Is apparently taken from a Kurt Vonnegut novel called 'Piano Player', the 'Society' were a group of rebels that lived on a river fighting for what they used to have, or so the story goes... according to band members present for this little chat anyway. It could also be a North American Indian Religion, depending on which members were relating the tale. But these are hardly, the kind of guys who dwell on Religion or conformity of any kind, of the musical variety anyway, their brand of noise definately does not fit in any acceptable musical category, or musical rule of thumb.

So just how can radicals like these survive in a decidedly closed-minded and red neck town town such as Edmonton. Not easily, there really is no regular venue to showcase new, local talent, usually just self-promoted hall shows and wherever they can sneak/bullshit their way onto a bill.

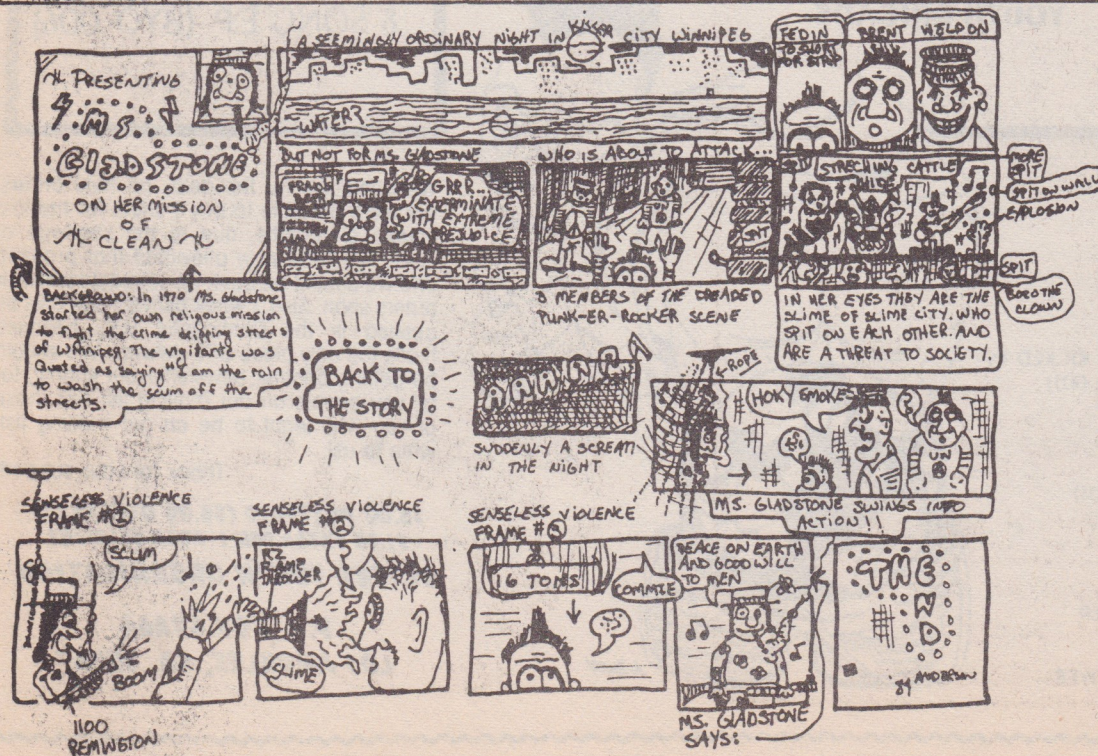
This was the last stop on a four city mini-tour from Edmonton to Calgary-Regina. Of course all of this was done in the comfort of a streamlined tour bus, right? Nope, amazingly, all their equipment and bodies somehow fit, (they have it down to a science they say) into a late sixties four door sedan. What luxury huh? Ah, the glamor of playin in a rock n roll band.

Plans for the future look pretty cloudy at the moment, not gloomy but just uncertain, a record they say would be nice but financials being what they are at the moment, it's just not in the overall picture. So just what will GSH society be doing in the future to terrorize our musical sensibilities? Looking at what they've already accomplished in their short 10 month existence, I guess we'll just have to wait and see.

GHOST SHIRT SOCIETY

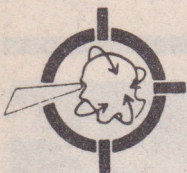


PHOTO: BRENT ANDERSON



CARTOONISTS I HAVE KNOWN

- TYPE NO. 1362
"SERIOUS, DEDICATED, SOMETIMES OVERZEALOUS"
- TYPE NO. 1469
"FRIENDLY, GIVES MONEY AWAY LIKE CRAZY" BUT WHERE DOES HE LIVE?
- TYPE NO. 39-D
"Likes everything except 'stupid shits' - me too"
- TYPE 7289-C
"THINKS HE WILL SETTLE DOWN. SUM DAY, AND ALL THE FOLKS WILL WANT TO BE POOR BUT STILL DRINK BEERBLAH BLAH."
- 38-B
"PLAYS GUITAR 'ON THE SIDE' WHAT EVER THAT MEANS. 'AVOID AT ALL COST'."



BETTER YOUTH ORGANIZATION PRESENTS... NEW MOON RISING!

SOMETHING TO BELIEVE IN! (A NORTH AMERICAN COMPILATION)

VANCOUVER/B.C.
DOA

EDMONTON/ALBERTA
SNFU

CALGARY/ALBERTA
**PERSONALITY
CRISIS**

MONTREAL/QUEBEC
NILS

RENO/NEVADA
7 SECONDS

NEW YORK/NEW YORK
KRAUT

AUSTIN/TEXAS
BIG BOYS

WINNIPEG/MANITOBA
**STRETCH
MARKS
UNWANTED**

TORONTO/ONTARIO
**YOUNG LIONS
YOUTH, YOUTH,
YOUTH
ZEROPTION**

LOS ANGELES/CALIFORNIA
**CHANNEL 3
RIGOR MORTIS
TOURISTS
YOUTH BRIGADE**

OUT IN MARCH

OUT IN APRIL
7 SECONDS

THE CREW
17 SONG LP (BYO 005)

OUT IN MAY
**YOUTH
BRIGADE
QUESTIONS**

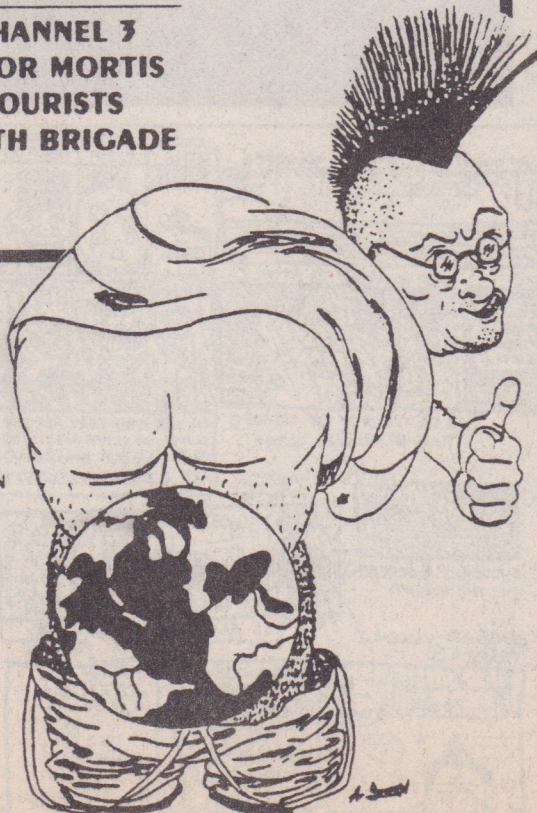
8 SONG E.P. (BYO 006)

ALSO:

- ☐ SOMEONE GOT THEIR HEAD KICKED IN
18 Song Compilation LP (BYO 001)
- ☐ YOUTH BRIGADE
Sound & Fury LP (BYO 002R)
- ☐ AGRESSION
Don't Be Mistaken LP (BYO 003)

T-SHIRTS

- ☐ BYO LOGO
- ☐ COMPILATION ALBUM COVER
- ☐ YOUTH BRIGADE LOGO
- ☐ YOUTH BRIGADE ALBUM COVER



We apologize for the delay on mail orders. We were not able to buy T-shirts for the last couple of months, due to the shortage of sizes. We have now alleviated that problem and we should be back on schedule with our orders soon. Also, 1 week delivery can only be applied in the Continental U.S., because that's the only place UPS delivers. We should be getting another newsletter out shortly, for all you people on our mailing list. For those of you who want to be on our mailing list, write to us!

Thanx for your support!

**\$5.00 POSTPAID (\$6.00 OVERSEAS)
\$1.00 EXTRA FOR 1 WEEK DELIVERY**

BETTER YOUTH ORGANIZATION

**P.O. BOX 67A64
LOS ANGELES, CA 90067**

the DICKIES



Dickies present were:
 Leonard Phillips: Vocals, Props
 Billy Glub: Bass
 Stan Lee: Guitar
 Mickey Best: Drums, Walkman
 Plus a cast of spectators,
 hangers on, would-be groupies
 room service clerks, and
 various interviewers.

After some of rumors surrounding
 the alleged return of the DICKIES,
 we spotted posters downtown stating
 that none other than the incredible
 DICKIES were scheduled to play Well-
 ingtons. (Say What?!) With a skept-
 ical attitude and all our interview
 gear, we arrived at Wellingtons that
 night, expecting to find that this
 show was just another example of

'Cry Wolf'. However, the DICKIES
 were indeed present, in full DICKIE
 regalia and several personal changes,
 but nonetheless the same DICKIES who
 took Wpg by surprise more than four
 years ago.

It was if a time capsule had been
 unlocked, with some new songs (and all
 the old props) the DICKIES displayed
 a living image of life before Hard-
 core.

With apprehension we followed
 the DICKIES to their quarters at the
 St. Charles hotel, wondering exactly
 what the hell we would be able to ask
 these survivors of rock n roll obscu-
 rity. Our fears were groundless, for
 as you can see the DICKIES did most
 of the talking...